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THE SPIRIT OF AMERICAN SCULPTURE TODAY

BY ADELINE ADAMS

When, in 1923, a comprehensive exhibition of American Sculpture was held at the Hispanic Museum in New York under the auspices of the National Sculpture Society, Mrs. Herbert Adams was persuaded to write a brief history of the development of sculpture in the United States, not as a "Who's Who Among Sculptors" nor as a mere record of attainment, but as a guide to the real significance of the achievement set forth. This took the form of a handbook entitled "The Spirit of American Sculpture," published and distributed by the National Sculpture Society.

No one can explain art or speak for it; it is inexplicable; it speaks for itself—sometimes through silence. But those who live nearest it can, through better understanding, bring us within its magic circle, if perchance, as in the case of Mrs. Adams, they have not only knowledge but exceptional power of expression—beautiful expression. It is this great service that Mrs. Adams's little book has rendered.

Six years have passed since "The Spirit of American Sculpture" was originally published. Again the National Sculpture Society has assembled and stood sponsor for a great exhibition of American Sculpture. This time it is on our west coast at San Francisco. Again there is the need of a guide; therefore Mrs. Adams's book has been re-issued and an additional chapter added to bring the record up to date. By special permission of the author and the National Sculpture Society we are privileged to publish in this Special Number of our Magazine, devoted largely to this notable exhibition, the major portion of this new chapter dealing with the spirit of American sculpture today, for which privilege we wish at this time to make most grateful acknowledgment.

THE EDITOR.

SIX YEARS have passed! As the body of man changes with the cycle of years, perhaps before he is aware, without doubt his soul changes, and with his soul his art. So the spirit of American sculpture cannot be the same today as yesterday.

The world's art today is not epochal, in the sense that it was epochal in Michelangelo's time, and in the time of Phidias. It is transitional rather than epochal. Therefore we talk more of trends than of traditions. Vaguely, but none the less sincerely, we feel that we are on the verge of some great revela-

tion in art. We are perhaps preparing rather than performing. Where are we going and what shall we do when we get there are questions that stir every thoughtful artist's mind.

Modernism, that ambiguous word of many meanings, is on every tongue, and on many pens. Open at random a sheaf of American publications. Modernism rustles from their leaves. We find in the *House Beautiful* a yes-or-no debate, from the architect's point of view, between Mr. Talmadge and Dr. Cram—Will this Modernism Last? And such are

the ways of debate, neither gentleman ends on a note fully affirmative or fully negative. Just before both might be expected to mount the fence and shake hands, Dr. Cram has the final challenging word: "No, not in itself, but it will leave an influence for good that we very much need." Meanwhile another organ, *Architecture*, is staging, in a much more leisurely and comprehensive manner, a similar discussion. In yet another periodical, Mr. Kent, Secretary of the Metropolitan Museum of Art, tells us of the modernism of the department store, as daily offered to the home-maker in her choice of furnishings. Surely all this stir seems sane and right, especially when we remember nature's inexorable law, as expounded by Oliver Herford, in his lyric cry imploring us to gather kittens while we may, because

"The kittens of today will be old cats
tomorrow."

As already suggested, our American sculpture has suffered little from the chicanery of modernism, and may gain greatly from the pursuit of its nobler truths. The kittens of modernistic bric-à-brac may amuse us for a time on the mantelpiece, and when they become the old cats of tomorrow they may easily be put away. Not so with monuments. Nothing in the world is as hard to banish as a big piece of sculpture in the round. So, though we fully agree this time with Dr. Cram, as well as generally with Mr. Kent and always with Mr. Herford, the question of modernism in our monuments gives us pause—we hope, a fruitful pause. . . . You will not find as much sculptural modernism in the marketplace as in the boudoir. Today, as always, the boudoir is the transitory asylum for novelties.

Coming out into the open air, we note that Mr. Gaffly's Civil War Monument in Washington, Miss Longman's Spanish War Monument, and Mr. Illava's World War Monument in New York are all of them very new, as monuments go. We observe, also, that one and all, on the technical side, are chiefly based on what the French schools—Heaven reward them—taught us in the late nineteenth century. This does not mean that our sculptors have put nothing but France into their works—nothing peculiarly of themselves, of their country, of their century. It would be sad indeed if no leaven of the present hour had touched the lively

minds of "our strong young men of middle age," Fraser, Aitken, Hering, Weinman, Beach, McCartan, O'Connor, as well as of the still younger group now pressing up to the level of these. . . .

Among changes everywhere visible, we note first of all a remission in the rigors of copying from the model, as preached if not practiced by Houdon, and a return (up-grade toward the Acropolis) to such abstractions as may ennoble the facts of form without devitalizing them. When Leonardo and Frémiet urged their pupils to go to nature, the great nurse, they hardly expected these young people to stay there forever, seeking no adventure outside the home ties. Those great masters knew that, in every adventure of the creative spirit in art, the sword of that spirit was forged by earnest study of nature's truths. So we shall find Leonardo, the Florentine, pouring out his whole soul on a columbine's corolla, and Frémiet at the Jardin des Plantes making a little cat immortal, all in the day's work of advancing their art in volume and grandeur.

When one of the utterly modernistic tells us, as he often does, that art no longer needs to concern herself with likenesses, because photography now takes care of all that, he is talking nonsense, and forgetting folkways. But, as is usual when nonsense is talked, there is a truth in the offing. For we have often busied ourselves too near-sightedly with our copyings from nature, and in our reverent preoccupation have regarded them as finalities rather than as stepping-stones. So much for theory. In practice, every sculptor worthy of the name is constantly making his own selections, syntheses, abstractions, giving of his inner self to the thing before his eyes, a thing perhaps complete in nature, like Leonardo's columbine, but not yet complete in art, like the Parthenon antefix. . . .

In sculpture, the only modernist theories immediately available are those of simplification, of abstraction, of deformation, each one useful enough in the right dosage. And how strangely antique these modernist theories are, to be sure! For a familiar example of simplification, look at the profile of the Hermes by Praxiteles, the line of brow and nose blended into one. For abstraction, study any good Ionic capital. For deformation righteously effected, consider the elon-

gated Gothic saints in their mediaeval glory on cathedral portals. Simplification and abstraction are today fairly easy to handle. It is from ill-timed deformation in the hands of the vulgar that sculpture may suffer most harm. Often such deformation is merely an unfortunate amplifying of Rodin's already "amplified surfaces." Make things bulge, stun the eye! . . .

Among certain equestrians lately placed on American soil are Ivan Mestrovic's pair of colossal equestrian Indians, the Spearman and the Bowman, facing each other at the Grant Park Bridge Approach, in Chicago. Judging from photographs (by no means a fair method, since works of this sort cannot be properly appreciated except in their surroundings), these monumental bronze fantasies appear less convincing than were the artist's powerfully carved stone groups of Serbian warriors, widows, and orphans, seen some years ago in the East—his "home stuff." What happens when Serb meets Sioux? The two compositions are similar in their taut silhouettes and in the handsome muscle-patterns within the silhouettes. The youthful admirer of these swiftly executed works, modelled and cast abroad, will do well to consider in this connection not only the Shaw Memorial and its fourteen years of endeavor, but also certain equestrians just released or just issuing from the studios of living American sculptors.

Mr. Fraser's widely known "End of the Trail," designed for the Panama-Pacific Exposition of 1915, and since that date continually pirated in shameless commercial brigandage, is now at last being put into permanent shape in bronze, at the behest of an American connoisseur. Anna Hyatt Huntington's stately and romantic equestrian of the Cid, placed last year in an appropriately commanding position opposite the building of the Hispanic Society of America, in New York, confirms a reputation already solidly based on her Jeanne d'Arc and other masterpieces. This big bronze Cid, very nearly as large in size as are the Grant Park Indians, was cast in New York, and by the *cire perdue* process. Let anyone who is interested compare the foundrywork of the Cid with that of the Chicago groups.

It is a sad fact that our country has lately been receiving from abroad large bronze castings of inferior workmanship. Owing to

high standards of wages and of living in the United States, many of our sculptors, even our American sculptors, cross the Atlantic to place important work in the foreign foundries, which can of course agree to fulfill contracts at prices much lower than could be possible here. These sculptural economies are justifiable enough, when the results are good. Sometimes they are good, and we are grateful. Sometimes they are very bad, so bad as to require expert revision from American foundrymen. Such doctoring often proves to be an expensive matter, especially when a great bronze group has already been set up in place, in some city remote from the adequate technical resources. These things ought not so to be. How can our American sculpture expect its subsidiary crafts to thrive under neglect? Surely no thoughtful person begrudges to the war-torn lands of Europe any fine industrial opportunity. At the same time, no ultimate good can come to any country by the easy acceptance of sloppy craftsmanship.

Even for our stay-at-home sculptors, the interest of American connoisseurs in foreign art often provides a fine educational opportunity to study at close range the works of foreign masters such as Bourdelle, Maillol, and Despiau. In 1925, the Grand Central Galleries, through the cooperation of Mr. A. C. Goodyear of Buffalo, made a comprehensive showing of the monumental genius of Bourdelle, who now comes as near as anyone to filling the Rodin shoes. Later, Maillol and Despiau were seen to advantage in the Brummer Gallery, while Epstein was well represented at the Ferargil. Other cities, Buffalo and Chicago, for example, are not far behind New York in showing masterpieces from across the water. Mr. Goodyear's interest confines itself mainly to foreign work; other generous citizens look nearer home. American sculptors acknowledge a debt of special gratitude to Mr. Archer M. Huntington, who has made possible the Sculpture Society's exhibition of the present year in San Francisco, as well as that of the year 1923 in New York.

A gallant gesture toward sculpture was lately made by Mr. E. W. Marland of Oklahoma when he invited a number of sculptors to execute studies for a huge monument to the Pioneer Woman. It remains a good and generous gesture, whatever its initial awk-

wardness or ultimate failure. That failure serves to emphasize once again, in all such enterprises, the vital importance of the following points. First, the problem in hand should be carefully studied, as a whole, by someone versed in such matters. Next, the problem, thus studied as a whole, should be carefully presented as a whole, to all those who are to make designs; and this should be done in such a way that every competitor, as far as in him lies, has a clear understanding both as to the subject to be treated and the surroundings in which the projected work is to be placed. Last, the results attained by the artists in their scale models should be carefully judged by persons accustomed to weigh and consider drawings, projects, small-sized models in the round—persons whose taste, training, and knowledge in the arts make them competent to do this.

In the enterprise of the Pioneer Woman, each of the chosen contestants was paid liberally for his scale model. The studies, exhibited in fourteen cities, were on the whole disappointing to the world of art. But the irremedial error, the ultimate disaster, was in leaving the award to a so-called popular vote. We say glibly that in order to live, a work of art must speak to the hearts and minds of the many. But the votes deposited in haste by casual gallerygoers, some of them much flattered in their egos by being asked their views, do not by any means constitute public opinion. And how could these lightly made decisions compare in integrity and value with the carefully deliberated, entirely disinterested judgment to be reached by a body of experts such as Mr. Marland might have found among our painters, architects, sculptors? Now the Madonna of the Sunbonnet offers a noble sculptural theme. But, O Pioneers, expert opinion states that Oklahoma is to have in this Pioneer Woman's honor, not a monument, but a boudoir ornament enlarged. . . .

Remembering that a poverty both spiritual and material was an obstacle to American sculpture a century ago, we may well ask to what extent today's riches will foster this art. The immense building operations in our cities during the last few years might lead us to expect a corresponding advance in those branches of sculpture which sun themselves in architectural prosperity. At present, our new Utilitarian Gothic of the sky-scraper,

that universal sign of American "big business," makes no large demand on sculptural resources. Even our new Ecclesiastical Gothic is chary in accepting modern motives in sculpture. Instead, it yearns continually for the kind that Mother Church used to make centuries ago; and an inspiring kind it was. But, for better or for worse, our modern sculptor is a questioning, skeptical individuality. He has not a whit of that simple, unlettered faith which urged the mediaeval craftsmen, working alike for the fun of the thing and for the day's wage, to perform miracles in stone at Chartres and at Rheims. As a rule, he parts with something of his intellectual integrity when he tries, even in all earnestness, to create ecclesiastical sculpture according to some architect-given formula dating from the thirteenth century.

Towering among bright exceptions to that rule is Lee Lawrie, who somehow manages to keep his modern personality intact and the mediaeval canon unbroken in scores of fine creations such as his recent recumbent memorial to Bertram Goodhue. Anna Hyatt Huntington's recumbent figure of Jeanne d'Arc in the Cathedral of St. John the Divine conforms sufficiently to ecclesiastical expectations, while Fraser's stately effigy of Bishop Potter, though much freer in style, remains in keeping with its surroundings. On the other hand, a vigorous modern artist such as Robert Aitken is not seen at his true worth in his great geometric angels of the Kansas City Liberty Memorial. His genius is far happier in untrammelled compositions of its own imagining.

"It is the strangest thing," wrote Mr. Russell Sturgis a quarter of a century ago, "to see how nearly sculpture, which pretends only to be decorative, approaches in individual merit the work . . . of renowned sculptors." It would indeed be strange if it were true, but it is true only from the architect's point of view. We shall admit, however, that the "batting average" of our Neo-Gothic belfry stuff is not high. Without the artist's divine fire of personal conviction and personal inspiration, sawn slabs cannot great sculpture make.

The skyscraper is doing sculpture an ill turn, when, as in Manhattan's new Graybar Building, its lower stories break out into modernist figure modellings badly designed both in outline and in scale.

Nowhere could sculptural beauty be better placed to please our eyes and improve our taste than in and about the lower stories of our tall towers. This could be done, it has been done, it is being done every day. In lower Broadway, the decorations of the Cunard Building delight thousands daily. Mr. Weinman's groups and friezes exalting Patriotism and Fraternity, and setting forth both the Glory of Peace and the Terror of War, together with Laura Gardin Fraser's majestic Reclining Elks, will fittingly adorn the Elks National Memorial Headquarters Building in Chicago. In Mrs. Fraser we have a sculptor of individuality and of steadily increasing power, an artist who no longer limits herself to the delightful medals and animal pieces by which she early won recognition.

What a wealth and variety of material, plastic or glyptic, now lie within the reach of our sculptors! The Parthenon had her Pentelic, St. Praxed's her porphyry, Milan Cathedral her delicately flushed marble from Lago Maggiore. Today, stranger and richer cargoes come to our doors. Monumental works still content themselves with stone and bronze, the good bread and wine of sculptural production, but lesser creations often delight in matter more exotic. When Malvina Hoffman lately made a showing of her vigorous and diversified art, we noted her use of other media besides the time-hallowed stone and bronze. We saw one portrait in delicately tinted wax, another in alabaster of petal-like translucence, a third in the austere, well-nigh implacable black Belgian marble, and yet others in "simili-pierre," in wood, in animated brick, in sublimated coal, the material in every instance being chosen for artistic fitness.

Chemistry both sides of the Atlantic is busy with this problem of "near-stone," in the hope of creating a substance at once beautiful, amenable, durable, and not costly. Undaunted and as yet unrewarded search for the "*magnifique et pas cher!*" Meanwhile many of our younger sculptors, at present the minor masters, are developing a fine craftsmanship in the beautiful and often exotic stuff from nature's laboratory. They work in limestone, bluestone, sandstone; in Swedish green marble, in Cretan rose marble, in onyx, in mahogany, and in fine old woods to which modernism has given fine new

names. A cheering sign, since civilized sculpture still calls for craftsmanship. It must be admitted that at times the splendor of the stuff does not hide the poverty of the idea to be expressed. Even so, the case is not hopeless. History tells us of sculptors who started with the precious, yet climbed to the monumental.

Strange as it may seem after all our impassioned preachments on "authentic self-expression" and the like, some of us moderns have lately fallen among formulae—formulae, those thieves that strip us bare of our light armor of originality. Study us as we lie supine. First, there is the formula of the fatally prevalent parallel pipes, once a delightful archaism from the blue Ægean, and now fast becoming an unmitigated bore. Well may the bewildered beholder ask, Why does that marble faun sprout spaghetti where hair and vine leaves ought to grow? . . . The only possible answer is, Formula! Surely we are mistaken if we believe that the same stout-toothed *étrille* with which Bourdelle permanently waved Rodin's beard and which later served Mestrovic in currying his Indian ponies' manes is just the one thing we need for corrugating alike a frown on a hero's brow, and the delicate *chiton* of a nymph!

The worst of it is, we do these things in the name of Design, now generally called Pattern, in order not to use a word that belongs to the National Academy.

Design is the law of art. It is not a copy from nature, but it is still less a copy from a copy of some other man's art. All those dug-up forms of beauty from the buried citadels of art have to our eyes a great freshness when first we drag them up into the light of today. Like all other fruits of man's imagination, whether blithe or grave, they implore from us a certain reverence of touch: "Gently, gently, brother, pray!" But no. We love them to death. Paradoxical beings that we are in our intellectual sloth, we put them to a drudgery that slays their comeliness. All these endearing archaic smiles, those naive close-spiralling curls, these parallel wavelengths of muscle, drapery, and ornament—let such things serve us delightedly at their appointed hour, but let them not labor for us day in, day out. Let us not condemn them to a toil of Sisyphus. And isn't that just what some of us are doing? Are we not

trying to make these dawn-flushed, foam-born shapes from the Ægean roll our modern art uphill? . . .

Then there is that other formula of the sweetly smoothed surface, chosen perhaps in scorn of the roughened technique and "fatty ends" of the late nineteenth century, or perhaps in the laudable hope of producing the illusion of simplicity. Before my eyes is a series of marble bas-reliefs created this year by a sculptor of undoubted ability. Alas, these marbles look for all the world as if some would-be Canova or Thorwaldsen had signed them a century ago. Can it be, appalling thought: that we are reverting already to the despised pseudo-symmetries of the 'forties? Yet let there be no prohibitions here. A suave surface in itself is no sin, no menace. It is merely a rather difficult matter to handle. Mr. Amateis' relief depicting in chivalrous fashion the well-known Perseus-Medusa bout reassures us considerably. Simplicity need not, we see, wear that simple-minded look which we are now pledged to deplore as a defect in the marble household gods of our grandfathers.

Those who have followed with interest a notable experiment in sculptural beauty are keenly disappointed because, for lack of funds, Philadelphia has not yet placed on her Museum of Art the two richly colored classic pedimental groups by Mr. Gregory and Mr. Jennewein, sculptors, and Mr. Solon, polychromist. In the polychromist, we have a rather new figure in our modern drama of specialization. Long, gray eras of building had no use for him, though earlier and happier times enjoyed his anonymous activities. Today his work is no longer a purely instinctive expression. It is scientific. Today science is in the saddle, to ride the tallest horse. Today's miracles are mostly those of science, and if science can help art to produce the miracle of beauty, we should be happy indeed.

We noted at the beginning of this article that our American sculptors, like all the other artists of the time, are transitional, not epochal. Perhaps they are soon to mark a high period of art, but our puzzled eyes cannot see that any such period now exists. Man's pursuit of truth has for the moment stripped art of many of her ancient, simple beliefs. Not yet have these been replaced by better things. Not yet does any supreme

fundamental unifying verity, such as we hoped might issue from the World War, exalt our artists to heights hitherto unscaled. Nevertheless we dauntlessly continue the quest of beauty. Perhaps we are doing better than we in our self-criticism can realize.

That recently mentioned ultra-modernist friend of mine, with the characteristic youthful pessimism which buoys up his whole soul, often gives out a dark saying against beauty. "Let not that word beauty be spoken for at least a generation in art. Let not the thought of beauty intrude on the mystery of creative art." It sounds a bit silly to me, and I note that his precept is nothing that he lives by. He is swift to pick the prettiest girl at a dance, the handsomest necktie at a counter; and if a dish of little cakes is passed, he unfailingly selects the comeliest specimens. Beauty, still beauty! What is the meaning of that vivid word, far more ambiguous than the word "modern"? We quarrel in defining it, and even if the science of aesthetics should succeed in telling the world the why and wherefore of beauty, and in isolating its germ, we shall quarrel still. For beauty was what those misguided gallery-goers were seeking in the Pioneer Woman, even when they plunged post-haste after mere prettiness. It was an exasperated sense that they were being defrauded out of a big sum of beauty which they had heard was coming to them that drove the London mobs to rage against Mr. Epstein's Rima in Hyde Park.

The English writer Tomlinson, in his essay on the Côte d'Or, reminds American readers that "in all its aspects, created beauty is our chief justification before Heaven, and so its care is the charge of any man on whom light has fallen as a sign. That nation is the great nation where this sign of grace is most welcomed." We accept the high challenge implicit in those words. The welcome, the sign of grace, the light, the heavenly justification of created beauty—I verily believe that all these things are what the truest of our sculptors most strive for, day by day. If they have not continually outstripped Scopas, pardon them; they are men and women, not myths. If they have at times been waylaid and beaten by formulae of their own creating, cheer them to their feet again. And even if they have copied unwisely—"excusez les fautes du copiste."



OBVERSE, FRIEDSAM MEDAL FOR INDUSTRIAL ART
BY ROBERT AITKEN

EXHIBITION CONTEMPORARY AMERICAN SCULPTURE NATIONAL SCULPTURE SOCIETY CALIFORNIA PALACE OF THE LEGION OF HONOR

UNDER the auspices of the National Sculpture Society a great exhibition of Contemporary American Sculpture has been assembled and is being displayed in the California Palace of the Legion of Honor, San Francisco. This exhibition has been made possible through an unsolicited gift of \$100,000 to the National Sculpture Society from Mr. Archer M. Huntington of New York and California, who six years ago financed a similarly notable exhibition of American sculpture collected and exhibited by the National Sculpture Society at the Hispanic Museum, New York. The purpose of both exhibitions was to make widely known and better appreciated the achievements of our American sculptors, and at the same time to encourage their further effort and patronage.

About 1,200 works by three hundred sculptors are included in the present showing, which, opening in April, will continue until September. These works have been brought together by a committee of sculptors headed by Adolph A. Weinman, President of the National Sculpture Society, and James Earle Fraser, Chairman of the Exhibition Committee, in cooperation with the Trustees and the Director, Mrs. Cornelia B. Sage Quinton, of the California Palace of the Legion of Honor. The exhibits are shown not only in galleries but out of doors, and are given, it is understood, most beautiful setting. For the most part the works shown have not been previously exhibited in California, although a great many of our American sculptors were called upon at the time of the San Francisco Exposition and

contributed generously of their work to its effectiveness and success.

The National Sculpture Society is a professional organization with both professional and lay members. Its headquarters are in New York City, but its membership is widespread.

For years the Society has been called upon to arrange exhibitions of sculpture at World Fairs. It performed this valuable service for the Chicago World's Fair, as well as for the Panama-Pacific Exposition, and for exhibitions in Baltimore in 1908, at Toledo in 1912, and at Buffalo in 1916. On its own initiative it has held notable exhibitions in the Fine Arts Building, New York, in 1895 and 1898; at Madison Square Garden in 1902; at the Gould Riding Academy, New York, in 1908; and, as heretofore mentioned, at the Hispanic Museum in 1923.

Included among the Society's lay members are a large and distinguished group of American art lovers. Its present officers are: Daniel Chester French, Honorary President; Adolph A. Weinman, President; A. F. Brinck-erhoff, First Vice-President; C. Paul Jenne-wein, Second Vice-President; Horace Moran, Treasurer; Ulric H. Ellerhusen, Secretary.

In connection with this exhibition the National Sculpture Society has issued, as it did in 1923, a beautiful catalogue containing biographical data concerning the exhibitors and numerous illustrations, which, with the previous catalogue, supplies a pictorial record of contemporary sculpture in America. As a public service and in the interest of art, these books are issued at a price far below cost. The illustrations which we are enabled to give on the following pages of notable works included in this exhibition are from plates made for this catalogue and generously lent by the National Sculpture Society.

A brief history of the California Palace of the Legion of Honor, written by its Director and Curator, appears elsewhere, together with illustrations which will partially indicate to the observer the beautiful setting which this exhibition now has.

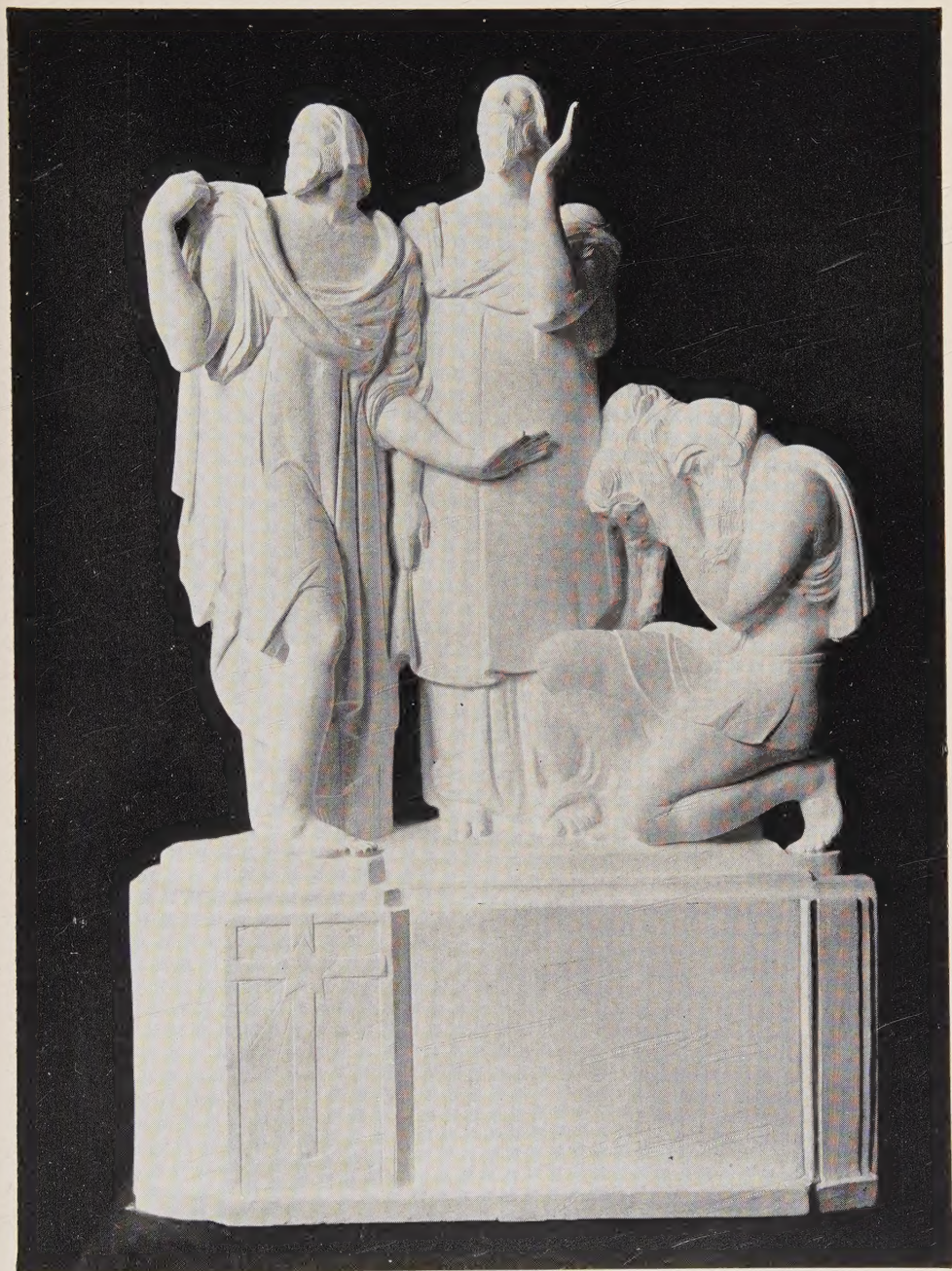
It is interesting to know, also, that the city of San Francisco has heartily cooperated, through its Mayor and the President of the Board of Park Commissioners, in beautifying the grounds and affording every possible facility contributing to the exhibition's effectiveness and success.



PEGASUS

COLORED PLASTER RELIEF

BY A. A. WEINMAN



Courtesy, National Sculpture Society

THE THREE WISE MEN

BY LEO FRIEDLANDER

BERKELEY, CALIFORNIA



Courtesy, National Sculpture Society

NEPTUNE'S DAUGHTER
BY MELVIN EARL CUMMINGS



Courtesy, National Sculpture Society

DANCING GOAT

BY ALBERT LAESSLE



Courtesy, National Sculpture Society

KNEELING VENUS

BY VUK VUCHINICH



Courtesy, National Sculpture Society

GERTRUDE STEIN

BY JO DAVIDSON



Courtesy, National Sculpture Society

ROBERT BURNS
BY ROBERT AITKEN



Courtesy, National Sculpture Society

GIRL WITH WATER LILIES

BY HERBERT ADAMS



SECTION OF FRIEZE, ELKS NATIONAL MEMORIAL BUILDING, CHICAGO

BY A. A. WEINMAN



Courtesy, National Sculpture Society

THE HOLY SACRAMENT

BY AVARD T. FAIRBANKS



WEST WIND

Courtesy, National Sculpture Society

SETH M. VELSEY



THE BLIND, DETAIL

Courtesy, National Sculpture Society

LORADO TAFT



JAGUAR EATING

Courtesy, National Sculpture Society

ANNA HYATT HUNTINGTON



Courtesy, National Sculpture Society

DOE RUNNING

BY

ANNA HYATT HUNTINGTON



Courtesy, National Sculpture Society

HEAD OF A WOMAN

BY ELI NADELMAN



Courtesy, National Sculpture Society

HEAD OF PAVLOWA
BY VICTOR FRISCH



Courtesy, National Sculpture Society

SIMPLICITY

BY LAURA GARDIN FRASER



Courtesy, National Sculpture Society

MERIWETHER LEWIS

BY JAMES EARLE FRASER



Courtesy, National Sculpture Society

YOUTH—PANEL IN RELIEF

BY

JOHN GREGORY



Courtesy, National Sculpture Society

THE KNITTER

BY

ANTOINETTE B. HOLLISTER



CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO, CALIFORNIA
HENRI GUILLAUME AND GEORGE ADRIAN APPELGARTH, ARCHITECTS

THE CALIFORNIA PALACE OF THE LEGION OF HONOR

BY CORNELIA B. SAGE QUINTON AND WILLIAM WARREN QUINTON

AT THE summit of one of the hills overlooking that "Golden Gate" which opens the immensities of the Pacific to the voyager leaving San Francisco, there arise, in the magnificent frame of Lincoln Park, the harmonious lines of a palace inspired by the celebrated Hotel de Salm, where its model in miniature was exhibited to the admiration of Parisians. It is the replica of the Palace of the Legion of Honor on the banks of the Seine, the architecture of which was suggested by the Parthenon on the Acropolis, Athens. Here it is, in a most perfect setting, that the great Exhibition of American Sculpture assembled and sponsored by the National Sculpture Society is now displayed.

The California Palace of the Legion of Honor was erected by the late Adolph B. Spreckels and his wife, Alma de Bretteville Spreckels, on ground offered by the San Francisco municipality. It is dedicated to the memory of the California soldiers who fell upon the field of honor. It is intended that this sanctuary "honoring the dead while serving the living" shall be devoted exclusively to the exhibition and study of Fine Arts.

The history of this idea and of its realization is worth relating. It had its origin in the Panama-Pacific International Exposition

which was held in 1915. The French Government had been invited before the war to exhibit in San Francisco, as had all other countries. Notwithstanding the fact that many difficulties had arisen, France, upon the urgent entreaty of Monsieur Tirman, Councillor of State (who had been appointed as Commissioner General for the French Government at the exposition), decided to be represented.

In two months, with the aid of the architect, Henri Guillaume, Monsieur Tirman succeeded in having constructed in temporary material the French Pavilion, a faithful reproduction of the Palace of the Legion of Honor.

It was at that time that two generous Californians who had always cherished a love for France, the late Adolph B. Spreckels and his wife, Alma de Bretteville Spreckels, conceived the project of having erected a permanent building destined to become a museum of art. This plan was interrupted by the entry of the United States into the war, but was again entertained at the end of hostilities. Now completed, this magnificent memorial was solemnly inaugurated on the eleventh of November, 1924, the sixth anniversary of the Armistice.

The style of the California Palace of the Legion of Honor is French Renaissance of

the period of Louis XVI, which lends itself well to the quiet, dignified treatment necessary for a museum. Behind the Triumphal Arch, surrounded by colonnades, which constitutes the entrance to the Palace, extends a spacious Court of Honor supported by Ionic columns prolonging those of the façade. The rotunda is the point of departure of three long galleries, for the purpose of exhibiting tapestries, paintings, and sculpture. Other rooms are designed for collections of engravings, prints, and architectural models. The Museum is constructed of stone and steel, under the direction of the American architect, George Adrian Applegarth, a native of California, in collaboration with Henri Guillaume of Paris. It is equipped with a perfect lighting system, permitting of visits both by day and by night.

On the main floor there are, for the exhibition of paintings, sculpture and other works of art, nineteen galleries which include the Tapestry Hall and the two Palm Courts, where fountains, semi-tropical flowers and plants are placed. In these courts one may rest while making the circuit of the Museum.

On the terrace floor are the offices, library, tea room, studios, and theater.

Another magnificent feature of the Palace is the unique pipe organ installation, which is the splendid gift of the late John D. Spreckels. The main instrument is placed over the vestibule, and the echo-organ at the end of the building. In the Triumphal Arch is installed a full set of chimes and a fanfare of trumpets, which may be heard for several miles over the city and out at sea.

The setting of the California Palace of the Legion of Honor is most dramatic and beautiful. There are few monuments in history which have sites equal to this. It stands in its majesty on a hill. On one side, far, far below lie the blue waters of the Pacific. In the middle distance one sees the Golden Gate. To the right San Francisco, shimmering in the sunlight, has the appearance of an Italian or a Spanish city. A visit to the building itself tells the whole story—it is then the thought and purpose of this great gift to San Francisco can be fully appreciated.

The French Government, wishing to honor the generous Maecenas, has presented to the



COURT OF HONOR, CALIFORNIA PALACE OF THE LEGION OF HONOR



PALM COURT

CALIFORNIA PALACE OF THE LEGION OF HONOR

California Palace of the Legion of Honor a series of Gobelin tapestries representing the life of Jeanne d'Arc, after the cartoons of the painter, Jean-Paul Laurens, and an important collection of over one hundred works of art coming from the National Sèvres factory; also one hundred and one beautiful photographs of the greatest monuments of France together with a collection of important books on art for the Library.

Many important gifts have also been presented to the Palace by French individuals, also by Mr. and Mrs. Archer Huntington, the Queen of Greece, the Duchess of Vendome, the Serbian Government, Mrs. Adolph B. Spreckels, the Misses Alma and Dorothy Spreckels, Adolph B. Spreckels, Jr., of New York, Mr. Albert M. Bender, Dr. William S. Porter, Baron Joseph Duveen, Mr. Demotte of Paris, France, the National Academy of Design, and others.

The donors, the President and Trustees and the management of the Palace have

expressed the desire that this establishment shall be not only a museum, but that it shall also be a center radiating artistic influences. To accomplish this, lectures on the history of art, and also dramatic and musical events are being given.

The California Palace, uniting the memory of common struggles to the peaceful aspirations of the present, will remain, according to the expression of Monsieur Jusserand, formerly French Ambassador at Washington, "The testimonial of the sentiments which have always united France and the United States as well in the days of calm as in the days of tempest."

A. A. Weinman, President of the National Sculpture Society, has declared the California Palace of the Legion of Honor an ideal setting for a great exhibition of sculpture, and has characterized the exhibition itself as "one of the most extraordinary art events of modern times."



PALM COURT
CALIFORNIA PALACE OF THE LEGION OF HONOR
HENRI GUILLAUME AND GEORGE ADRIAN APPLGARTH, ARCHITECTS



ARTHUR PUTNAM

ARTHUR PUTNAM—CALIFORNIA SCULPTOR

BY ROSE V. S. BERRY

TEN BRONZES by Arthur Putnam, the California sculptor, residing in Paris, were recently presented by Mrs. Alma de Bretteville Spreckels to the permanent collection of the California Palace of the Legion of Honor, in San Francisco. Sincere gratitude is due Mrs. Spreckels for her generosity in this and many other instances relative to the Palace of the Legion of Honor, which is itself a magnificent gift to the City of San Francisco from Mrs. Spreckels and her husband, the late A. B. Spreckels.

Arthur Putnam's work is so well worth knowing and so little known that those who appreciate it hail with delight the announcement that another group of his bronzes will be placed on exhibition, and where another possibility, that of greater recognition for

this most excellent sculptor, appears upon the horizon line of *maybe*. From time to time the American art world awakens to the fact that it has permitted a tragedy of neglect and indifference to transpire in its very doorway without knowing it. The case of Arthur Putnam, with the exception of a few friends who have always known his worth, is evidence of San Francisco's belated awakening, which, thanks to Mrs. Spreckels, is not too late, but late, very late!

As a boy, the son of an army officer, Arthur Putnam had a long residence on the plains of the great southwest. No one escapes the peculiar spell of this region, and it will always enthrall Putnam. He saw the last of the buffalo herds, the passing of the wild horses and cattle, and the predatory animals here fighting their losing battle with the hordes



PUMA AND DEER

ARTHUR PUTNAM

CALIFORNIA PALACE OF THE LEGION OF HONOR



THE COMBAT

ARTHUR PUTNAM



FOOTPRINT

COLLECTION OF MILLS COLLEGE

ARTHUR PUTNAM

of civilization. Vitally interested, and keenly alive to his surroundings, Putnam the boy, prototype of the he-man to be, drank in each dramatic scene of the ferocious drama which the combat for the "survival of the fittest" forced them to enact. Haunted by their hard-won victories, their courage in the face of defeat, and their bravery in death, it was they, and the war-like episodes from their lives, which he first modeled.

As an animal sculptor there is no doubt that Putnam's place in the art world is among the ablest and best; it is a place he has obtained by terrific struggle and never-ceasing effort. He came to California alone and without money; the demands upon him were difficult to meet, for his necessities were hydra-headed. He encountered an ever-present poverty, but having accepted the situation he was unafraid, he shirked no self-denial, and he was determined to reach his goal. As an art student, Putnam progressed not by means of progression but by beating his way on without them. He finally made the earning of his food serve as his chief instruction in art. Strong as Samson, and

herculean in stature, he accepted work in the slaughter yards of San Francisco. Later, he spent months, many months, in the butcher shops, where his handling of dead animals meant much more than slicing beefsteaks and cutting roasts. The meat on the block served for lessons and lectures in anatomy. Each instant of contact between his sensitive, inquiring fingers and the meat was an eager search for knowledge; each lingering clutch of the flesh was a caress of confirmation. Each movement of a joint which he forced traced the animal's motor power, defined the action and placed the relationship of muscle, tendon, and skeleton. It was in the butcher shop that his fingers, like other eyes and another brain, acquired their knowledge of the powerful, rough processes on the bones of the animal which hold the muscles in place; it was in the butcher shop that his fingers acquired the discerning skill necessary to the sculptor when clay must assume form in his hands.

Without recognition, without influence, indefatigably, Putnam toiled on alone. But advancement was so slow, and the hard-

ships were so numerous and discouraging, that the time came when Putnam would have given up in despair had it not been for his intimate friends who had always believed in his talent, appreciated his understanding of his subject and the individuality of his expression. There never was a time when he was not working; the hours he spent in modelling were only broken by those he spent in sketching and observing anything in the nature of a sculptor's problem. These drawings, swiftly sketched and spontaneous, have great feeling and real merit and themselves would proclaim Putnam's extraordinary ability in another medium of expression.

After months and months of hoarding his meagre income by practicing the utmost self-denial, Putnam determined to study for a short time in Rome, where he could also master the process of casting, which he foresaw he would have to do for himself. His sojourn in Rome was an inspiring experience, and one that has scarcely been paralleled. Putnam, the student, the worker, the toiler and seeker, was accepted as an artist by the artists of the Eternal City; among those who might have been critical of his handiwork there was none who declared him immature or amateurish. It is true, nevertheless, neither previously, nor in Rome, nor in Paris, nor afterwards, did Arthur Putnam receive any regular course of art instruction, and he is entirely self-taught.

Encouraged by the reception of his work in Rome, Putnam went up to Paris, hoping to exhibit in the Spring Salon of 1906. The Salon Jury accepted six of his wild-cat pieces. Good fortune and keen French perception served him well. In Paris there were many who saw that his work was extraordinary. Among those commending the western sculptor was Obertin, the painter and intimate friend of Rodin. Nor was the commendation of the French painter of the passive sort; Obertin spent two days in locating the American Salon exhibitor. Having found Putnam, and having verified his estimate of the salon pieces, Obertin grabbed the available drawings, photographs, and small casts, and with them motored straight to the studio of Rodin. The French sculptor looked over the American material long and seriously, and then declared: "This is the work of a master." Years later, Rodin was to demonstrate how thoroughly he believed in Putnam and to

what extent he considered the young American a "master."

With his success abroad, where the public is much more critical as well as much more appreciative of talent than in America, Putnam naturally supposed, and with good reason, that he had served his apprenticeship and that success would greet him when he returned to California. Putnam returned, he was badly in debt, but he was bringing literally dozens of casts and studies, any one or two of which might liquidate a far greater indebtedness. Alas for art in America!

Putnam in his enthusiasm had always worked hard, but at this time he was a living dynamo heaving clay. He was ambidextrous—the left hand a little more skilled than the right. His hands were never empty; no minute was ever wasted. The modelling clay in his fingers assumed form so quickly and so deftly that the effort seemed almost a subconscious action. Putnam was exceedingly lovable and very popular. He worked in the presence of people, or surrounded by his friends, as easily as he did alone. Consequently, with a studio filled with laughing, smoking, joking men, while as host he laughed and joked with them, he was steadily hurling clay, shaping and modelling masterpieces. His friends called "eight hours a day" and good naturedly loafed the evening away; while in their presence, Putnam was taking his place for all time among the world's best animaliers. Gradually the clay models made way for the plaster casts, until the shelves of his studio were as full of chalky forms as a bibliophile's shelves are filled with books, and the majority of them were treasures. Then came the first disastrous fire. The frail plaster casts went to powder and actually became the dust of a sculptor's dreams. It was a dreadful blow, a pitiful loss; but Putnam was thirty, broad shouldered, heavy limbed, six-feet-two in height—a giant, and every giant inch of him was that of a genius. There were many drawings yet to model, and his mind was richly stored with visions he longed to see in clay: writhing serpents in the clutches of an eagle's tearing talons, animals in rest and in action—hungry, creeping, murderous beasts of prey, battling groups and loving pairs.

Spurred by his loss, and anxious to get other models in evidence, Putnam resumed his labor in clay and plaster at top speed.



SLEEPING PUMA

ARTHUR PUTNAM

CALIFORNIA PALACE OF THE LEGION OF HONOR

He often put in twenty-two hours out of the twenty-four-hour day at this time. He modeled his painstaking detail when he could see and while he was physically fit. He left the mere task for the coming of night when he could drive the tired body. When weariness threatened to overcome him as he faced the laborious business of casting, with the furnace fire burning, and the metal heating, he snatched a few hours of sleep. But it was never intended that there should be an instant's delay or any risk run, for his feet were weighted in such a manner that when the melted metal-composition—which is bronze—was ready, the weights would drop and literally jerk him back to the duty of pouring the liquid stuff into the moulds. Gradually the shelves were filled again with plaster forms, and a few were in bronze, when from the little foundry-forge one night came the second disastrous fire. This time, Putnam did not know what was saved. A total collapse, a long, serious illness, and years of convalescence have intervened. Despite the two fires and the illness which stopped the work of Putnam, the excellence of the treasures which were saved is so great that, with only a remnant of those productive years, he is able to establish his place among the best living sculptors.

Owing to the expense of casting, and to

the large amount of capital invested in a comparatively few bronzes, many American sculptors are compelled to make the first cast a composition of diminutive size. Therefore the small bronzes of the American sculptor are those which he supervises most carefully—those bearing his finger-marks most intimately, and those most genuinely his. This means that, contrary to the usual circumstances, the *small American bronze is not a reduction but the masterpiece*, most prized by collectors and connoisseurs. To this status, Putnam's bronzes are no exception, and the most of his work comes to the public in the small models. However, there is a bigness, a breadth, in the treatment of these subjects that would have gone into figures and forms of larger size. And though they are small they are convincing, and when they are enlarged they are superb with the overpowering force that marks Putnam's skill. This sculptor of the West creates something unlike all others: it is interpretative; it has an impressionistic looseness; he casts aside all haggling detail, leaving in its place something irresistible, something so full of life, movement, and the traits and instincts which make life that his work, once seen, is not to be forgotten.

During the World War the first opportunity for an exhibition of Putnam's bronzes

presented itself. But nothing was available since nothing was in bronze. Nor could anything be cast into metal, for all the American foundries were filling munition contracts. Twenty-four of the plaster casts were carried (by hand) to Paris from San Francisco, by an enthusiastic friend. But the French foundries were obligated to munition contracts; they would do nothing. Then the Putnam casts were taken to Rodin. The great Frenchman had not forgotten the work of the young American whom he had pronounced "a master." Put to the test of service and assistance, he took the casts to his private studio. Delaying his own work, giving the American casts his personal supervision, Rodin returned to America in a few weeks the first large collection of Putnam bronzes anyone had ever seen. In bronze, the Putnam animals took on new life, and with life they took on greater characterization. The work of the Westerner was sensationally acclaimed and awarded a Gold Medal, and from that time his sculptured animals and figures have been eagerly sought.

Among the ten pieces recently presented to the Palace of the Legion of Honor are several that are of especial interest. One is the seated figure of a "Cave Man." The creature sits with his knees drawn up under his chin. Almost as much animal as human, his face is more typical of mankind; the nose is sharp, the lips protrude, and the eyes are deep-set under an overhanging brow. His pose is sustained by the interest of the manape thing in an arrow-head which he holds in his claw-like hand. Thick hair grows and curls upon the back of the cave man, upon the forearms, along the legs from the hips to the knees, and from the knees to the ankles, the whole hairy surface having been made into a decorative motive that is as interesting as it is unusual. The "Cave man" was cast for one of the famous Bohemian Club affairs.

To those who think of Arthur Putnam solely as an animal sculptor there are several bronzes which will prove a surprise. Junipero Serra, whose story of service and sacrifice belongs to the Spanish chapter of California's history, is one of these. Putnam's small statue of this beloved priest portrays a weary man, clad in the long, flowing robe of the priesthood, with the knotted cord girded

about his waist. The figure stands in the pose of a halted step. The hands are clasped behind the back, the shoulders droop, and the tonsured head is bowed in meditation. Putnam takes advantage of the lowered head to leave the face largely in shadow, thereby escaping the impossible task of modelling the record of such a life upon a human countenance; he catches it by the power of suggestion, however, and the observer receives the unexpressible idea which the sculptor trusts his wordless art to convey.

Putnam has modelled most of the animals native to the West. In presenting them the range of his subject-matter is superb; it extends all the way from relaxation in satisfied, peaceful sleep to the stiffened tenseness of a death struggle. There are prowling wolves, slinking coyotes, snarling jaguars; deer attacked by wildcats, pumas in the strangling coil of serpents; dogs and deer in hunting frays; buffalo bulls butting in each other's skulls; and little cub bears that bring a smile with their lubberly awkwardness. In his delineation of animal life, Putnam parallels the life of mankind: There are the tragedies of starvation, of pursuit and possession, of love and hate, of death and desolation. In putting these into sculptured form he does not omit the more difficult phase—the spirituality of life. Though one is not apt to think of it as belonging to animals, Putnam ennobles and dignifies them in some compositions until the observer marvels at the subtle something the sculptor reveals in the clay which has passed through his fingers.

Among the groups notable for their tenderness and restful poses are two: "Tiger Love" and "Mates." The first is of a well-nourished pair of tigers that, with the soft litheness of their kind, are lying wrapped in an embrace which for its animal beauty is indescribable. The sculptor has modelled them in the act of a loving, lingering kiss of mated happiness. It is a daring composition, but fine in its defiance of the usual. "Mates" presents two of these forest-dwelling lovers that, in passing each other, stop for a full-length, lazy-rubbing, side-to-side caress. The pose is strangely passive and satisfying in character. Notwithstanding the fact that the heads are in different directions, in profile the two animals look as one, and the pair are made perfect. No animal group in modern sculp-



MATES

ARTHUR PUTNAM

ture is more classical in spirit than this of Putnam's.

Putnam revels in combats; his compositions of this type are so expressive of distressing, determined, killing endeavor that they haunt one. He fearlessly accepts the challenge that these unyielding, ferocious conflicts involve; he dares without hesitation the confused posture—the dangerous interlacing of sinuous bodies and the many legs ending in wicked, ripping, five-toed spikes. These animals in war-to-the-death are stupendous as examples of modelled action; they have such fierceness that they would weary an observer if they were constantly in view. In contrast with the battling beasts, warring animals and reptiles, Putnam frequently resorts to a single animal.

It is not easy to arouse the anger and catch a logical reaction of a lone animal. But if the pose is not convincing it is quite as disturbing and detrimental as bad logic or a wrong conclusion in literature. Again, Putnam proves himself a master in these difficulties; an excellent subject of this character is "The Foot-Print." A huge California lion has been swinging along an open trail when it comes upon the footprint of a man in the yielding, moistened earth. Refusing to pass over it, or to walk beyond it, the animal throws its body into a sinuous, angry curve, and pauses to take in the scent of

man, its hated enemy. In this pose Putnam models one of his finest bronzes. Ignoring the fact that the animal is fur-covered, Putnam substitutes finger-strokes and broad handling to reveal the muscular surfaces with lifelike truth. The sense of softness and lean lankness of the under-fed wild beast are plainly modelled in the loose flesh that slightly sags from the skeleton. The lowered head shows the breadth and strength of the shoulders; the ears laid back and the ominous movement of the tail proclaim the anger which is further borne out by the savage protest sent from its whole resentful body through its opened, snarling mouth. In the pose, the character portrayed—the statement of the beast itself—Putnam has pictured the story of man's encroachment and animal resentment.

Unless the space were limitless, there would be no place to stop an article upon Arthur Putnam. The arrival of one hundred and twenty-seven of these bronzes from Paris, where they were exhibited and enthusiastically received before their American shipment, gives evidence that there are many others to hold the attention and interest of the lover of sculpture. The collection on view at the California Palace of the Legion of Honor also assures the Putnam admirers that, after years of waiting, Arthur Putnam is coming into his own.

THE BROTHERS BROWN—CALIFORNIA PAINTERS AND ETCHERS

ORGANIZERS OF THE PRINT MAKERS SOCIETY OF CALIFORNIA

BY EDNA GEARHART

THE STUDIO of the brothers, Benjamin Chambers Brown and Howell C. Brown, is always a hospitable place of pleasant disorder, with cabinets of rare books and prints, piles of intriguing sketch-books and canvases on the easel and leaning against the wall, whose glowing strength is a challenge at once to the emotions and the intellect. It is most interesting of all each February when the Jury of Selection for the Annual International Exhibition holds its meeting. At the close of the jury session, the second or third day of its meeting, the floor is covered with packages of prints, etchings, wood-blocks and lithographs—from all over the world. From fifteen hundred to two thousand submitted, some three hundred and fifty have been selected for the exhibition—a tremendous task in judgment and technical knowledge. The Brothers Brown have made these exhibits possible and carried the responsibility, and all in a way as quiet and unpretentious as the old wooden studio itself.

Now the decisions have been made and the formal session is ended. Released from the gravity of this burden, Benjamin has turned joyously back to the one supreme and abiding love of his life, landscape painting. With two of the jury he plunges into a discussion of the baffling relation of values in a wet canvas—the while he reflectively runs his long nervous fingers through his thick grey hair or casually adds a few more streaks of color to his loose, shabby smock. Howell, brown haired and not as tall as his thin, striking brother, relaxed from the strain, lounges by a cabinet, delicately fingering copper plates or studying the line quality of a debatable etching through the enlarging glass, as he leisurely and delightfully leads the talk on technique, or unusual books, or even the scientific possibilities of radio.

Benjamin studied at the St. Louis School of Fine Arts and from there went to Paris for work with Benjamin Constant and Jean Paul Laurens. He returned to America and

taught art for a short time but did not like formal teaching. He has always been interested in the work of students, has amazing patience and sympathy with their groping endeavors, and has given informally most generously of his time and efforts to their help. But he never could tolerate the routine work of classes. The demands of health, and a strong pioneer urge, brought him with his mother and brothers to Southern California to live. The steady, logical growth of his landscape painting is interwoven with the struggles and progress of the development of art consciousness in Southern California, its exhibitions and organizations, and its ultimate recognition as an art center in the West.

A thoroughness of approach, based on an innate love of truth and zeal for investigation, motivates all Benjamin's activities. When he discusses his scientific testing of the permanence of his pigments he often says doggedly, "But I want to know 'why' about everything I can." In talking of his change from low to high key of color, he said that he had always taken an emotional delight in brilliant color and had worked in full color when in Paris as an art student. On his return he lowered his tones because his pictures appeared "chalky" when shown with those of his California confrères who were followers of the Düsseldorf school. He came west, saw color, but recognized the fact that in order to exhibit one must, to a certain extent, conform. The Panama-Pacific Exposition sponsored the new movement of decorative use of brilliant colors. Thus stimulated and encouraged, he immediately began to express himself with fuller and cleaner intensities of color. He saw and felt more light. His work was revolutionized by a new impetus that has proved a strong, logical growth.

He had studied to be a portrait painter but gave it up for landscape because he enjoys the outdoors and its poetic appeal. More than that, it gave him greater freedom



MT. SAN ANTONIO, CALIFORNIA

(OIL PAINTING)

BENJAMIN C. BROWN



SYCAMORES IN SPRING

(OIL PAINTING)

BENJAMIN C. BROWN

with less friction. He realized that he was not suave enough for the difficult human relationship of painter and sitter. Neither the social obligation of portrait painting nor the human analysis appealed to him. He is

toward an ideal, unmitigated by any sense of satisfaction or culmination. He really believes in back-sets because, he says, they steady but do not discourage him.

His unstable health has been more a



THE HILL ROAD

(DRY-POINT)

BENJAMIN C. BROWN

too independent and impatient. Outdoor painting never loses for him its joy, its adventure, nor the spontaneity of its interpretation. Benjamin Brown is an honest man, with himself, with his work, and with people. He scoffs at sentimental praise but is too absorbed in his work to pretend an indifference to intelligent appreciation. He has a naive sincerity of speech, without egotism but with a splendid assumption of the supreme importance of the work itself. There is a flexibility in his color and technique, growing out of a constant striving

series of hazards than a handicap—hazards that are surmounted by terrific hurdles, a sort of physical opposition which his mind and emotions fiercely combat. His tremendous capacity for concentrated work alone can account for the versatility and amount of his achievements. His life is not complicated. He summed it up one day for me in the simple terms of "beauty, work and friendship—that's all."

As President of the Print Makers Society of California, from its organization in 1914 until the present year, when he retired, he



THE ABYSS—GRAND CANYON

(WATER COLOR)

HOWELL C. BROWN



THROUGH THE ASPEN MEADOW

(WATER COLOR)

HOWELL C. BROWN

has been actively concerned in formulating its policies and serving on its juries. He attained a high recognition as a maker of color etchings, in soft-ground and aquatint, and for a time was deeply interested in

together in the same studio, and are interested in the Print Makers Society, they maintain an extraordinary independence of vision and creative expression. Their formal education was very different. Howell went



THE EUCALYPTUS

(DRY-POINT)

HOWELL C. BROWN

lithography, but it finally became necessary for him to choose between the two lines of work, print making and painting. The wide reputation he has achieved for his landscapes bringing a resultant demand for his pictures, and his absorption in the problems of pigment, have now definitely limited his output as a print maker. His recognition and honors have been many, and his paintings and etchings are included in a steadily increasing list of public and private collections.

Though Benjamin and Howell Brown work

to Stanford University and took two years of engineering, and then turned to Romance Languages, majoring in French Philology with brilliant success and a definite encouragement of advancement in this work in the future. However, the love of the outdoor life and adventure took him back to his previous training in engineering, and he went to Mexico with a corps of engineers. For a while he was in the Yaqui country while those Indians were in rebellion. He finally became so enamored of Mexico and its life that he settled down in Sinaloa as a rancher.



MORNING LIGHT—HIGH SIERRAS

(DRY-POINT)

BENJAMIN C. BROWN

Just before the outbreak of the Madero Revolution he came home to be with his mother and brother Benjamin. In whatever situation Howell Brown finds himself he is needed and becomes indispensable. Especially is this illustrated in the history of the Print Makers Society. When he came home he took up etching, lithography and drawing, and studied them all with the same thoroughness that he had shown in engineering and the Romance Languages. When the Print Makers Society was organized he soon became secretary, and the tremendous work accomplished by this society, unique in the art world, is largely due to his efforts and ability. Ten International Exhibitions have been held in the Los Angeles Museum. The most distinguished print artists of America, European countries, and even Japan and Australia, have submitted their work in ever-increasing amount. This has entailed a correspondence of thousands of letters each year, and this burden Howell Brown has borne.* His ability for organization, his

meticulous capacity for detail, his fluency in foreign languages, and his sensitive apprehension of another's point of view have made possible an international cooperation and interest in the exhibits. The annual exhibition of the Chicago Society of Etchers, under the guidance of Bertha Jaques, alone is comparable to the unique work that Howell Brown has quietly, successfully directed. In addition, as secretary, he sent out traveling loan exhibits of work by members of the Society all over the United States from the largest to the most isolated places, stimulating the desire for and appreciation of good prints. All this has been a task difficult in the extreme, in its demands on time and patience, its knowledge of many languages and many people, many baffling complications and situations.

Howell Brown's great contribution to the art world has been in the vision and untiring effort that have made possible this work of the Print Makers Society of California. The vitalizing contact of many races and com-

*Until this year when he too relinquished these arduous duties to other capable and willing hands.

munities through these exhibits cannot be overestimated in its stimulation of print making and the development of an appreciation for these intimate arts. This has not left him the time or freshness of enthusiasm to express himself in etching or water colors as he could. He has a delicacy of line in etching, and a sensitiveness to nuances of light and hues in water color that reminds one of the elegantly restrained prose of Thornton Wilder, or the exquisite verse of Sara Teasdale. With time for his own work, he is capable of fine growth and much greater achievements. He has been a rarely unselfish person to make of his own expression

of art an avocation, that he may give of the best of his endeavors to the furtherance of art itself, in the larger interpretation. Quiet and unassuming, Howell Brown is a man of unusual versatility. Essentially a scholar, cultured, conservative but open minded, sincere, sympathetic, he is making a significant contribution to California's cultural life.

Although the Brothers Brown are totally unlike in looks, in personality and in kind of achievements, they are both vital and unique figures, alike in their friendliness to humanity, their capacity for thoroughness and investigation, their idealism and their lasting value to the art world.



CHINATOWN DOORWAY (DRY-POINT) HOWELL C. BROWN



THE SHIPPING INDUSTRY IN THE HARBOR
OF SAN PEDRO

BY

ALSON CLARK

ONE OF A SERIES OF FOUR MURAL PAINTINGS
FIRST NATIONAL BANK OF PASADENA, CALIFORNIA



THE ORCHARDS

BY

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TO CALIFORNIA—SALUTATION

It was a good idea to have a great exhibition of American Sculpture in San Francisco; and whether Mr. Archer M. Huntington, President of the Hispanic Society, whose generous gift made it possible, or the National Sculpture Society, who assembled and sponsored it, or Mrs. Sage-Quinton, the capable and resourceful Director of the California Palace of the Legion of Honor where it is shown, was the originator, does not matter. It is an epoch-marking event. In the first place, it re-emphasizes the admirable quality as well as the extensive quantity of our American sculptors' achievement—achievement which stands today with the best of other nations. In the second place, it gives notice to the world at large that California is no longer in the old sense a pioneer state, but is prepared to take her place and part in the forefront of American cultural development.

This is not news to many. California's

interest in and patronage of art is not of sudden making, but it has been most rapid in the past ten or fifteen years, and its full measure is by no means widely comprehended. Even with our present swift means of travel and communication, California is separated from—shall we say, New York?—by the breadth of a continent, and we in the East, it must be confessed, sometimes forget to look over our transcontinental divide. But we do not forget that California is a Golden State. Those who were still young in the eighties recall, as a kind of home-made Arabian Nights tale, accounts of how great-uncles and aunts sailed around the Horn in '49 or went overland to California—valiant, hopeful fortune-seekers that they were—when the gold rush was on. The Golden State! Did it derive its name from its elusive gold fields or its golden fruit, which has proved so much more enriching, or perchance its golden sunsets, or just—and best of all—its golden possibilities? Who can say? From all, perhaps, but golden it always has been and will be.

In the Capitol at Washington there is a great fresco, painted many years ago by Emanuel Leutz, typifying the trend of civilization or settlement. It is entitled, "Westward the Course of Empire Takes its Way." Of this progress the covered wagon is the symbol, replaced today by the steam locomotive and the flashing automobile. What, we may ask, is the meaning of this movement? Does it presage and convey more than search for opportunity—material wealth? Assuredly it does. The answer is given by this great exhibition of American sculpture now to be seen at the West's "Golden Gate." For when a people turn to art for expression and for enjoyment they demonstrate divine instincts, and give recognition to the superlative importance, both national and individual, of the things of the spirit.

In the history of civilization and of nations it is found that but two things persist, survive,—ideas and art. That California, our Golden State, has come to a realization of this great fact is evidenced by the long list of art museums and associations within her boundaries printed herewith on previous pages, and accounts which follow of the activities of some of these.

What a contrast between the pioneer days

of '49 and the present! Witness California's beautiful homes and estates, her schools and colleges, her libraries and art galleries, most notable the Henry E. Huntington collection of rare books and manuscripts and world-renowned paintings, her patronage of the drama, of music, of art, and latest of all, her welcome so generously accorded the work of the sculptors of America now being shown at the Palace of the Legion of Honor under the auspices of the National Sculpture Society, to which this number of our Magazine is dedicated.

To the sponsors of this Exhibition all honor! To the Golden State, of the past, the present and the future, hail and laudation! And finally to you who are building this State, a secret, whispered—a mere reminder both to you and to ourselves, that when you watch your sun setting in glory across the sea beyond your Golden Gate, you do not forget that the same sun rises, ever rises, with fresh beauty over your eastern mountains, and presages for you, as for us, better and still higher achievement—a task begun, not ended.

NOTES

The San Francisco Art Association is the pioneer organization for the encouragement and development of the Fine Arts on the west coast of America. The original minute book, rescued from the ashes of the catastrophe of 1906, records that on March 21, 1871, fifty-eight years ago, a "few artists and literary men" gathered together in San Francisco "for the establishment of an artistic society."

From the beginning the avowed purpose of the Association was the "establishment of an art gallery for the display of works of art by contemporary artists—the formation of an art library—and school of design."

The need of some such cultural activity in those early days must have been keenly felt, for the Association grew so rapidly that one year after its beginning the paying membership numbered 649, and three exhibitions of pictures had been held which were visited by upwards of 16,000 people.

The Art Library had also made a sub-

stantial beginning with "over two hundred valuable volumes."

The Art School of the Association first opened its doors to students February 9, 1874, under the direction of the late Virgil Williams, and from that time to the present it has continued to be the center of professional art education in California.

For many years this Art Association, exhibition rooms, art gallery, and school occupied the famous Mark Hopkins mansion on Nob Hill, the bequest of the late Edward F. Searles.

After the devastating fire of 1906 a temporary wooden structure was erected on the old brick foundations, where the Art Association continued its work for upwards of twenty years.

Some four years ago a new site was acquired on Russian Hill, overlooking the bay, and the present splendid group of buildings was erected in permanent material. Here are perhaps the most commodious and beautifully appointed art school studios in America today. The patio, with its tower, forms the center of the group comprising the Art Association social rooms, library, offices, lecture room, and twenty studios for the various arts. The spacious grounds leave ample room for future expansion. In fact, the plan calls for the erection of an art gallery wing, which will be used not only to adequately display the annual exhibitions of contemporary art and the permanent collections but to meet the social requirements of a large lay membership.

The Art Association's chief activities are the conducting of the California School of Fine Arts, the holding of annual exhibitions of the works of California artists, and the various art lectures and social functions, both for students and the lay members.

The school maintains the highest professional standard. There are 400 students enrolled in the day and night classes. Last year's Fiftieth Annual Exhibition contained 173 works of painting and sculpture from 112 artists and was representative of the best in California today.

Although the Art Association is unencumbered with debt of any kind, there are no endowments providing income. The entire work of the school and the Art Association is maintained by tuition fees of students and annual dues from its membership.



VIEW OF BUILDINGS OF SAN FRANCISCO ART ASSOCIATION, LOOKING NORTH

For many years since the 1915 Panama-Pacific International Exposition the Art Association expended a great deal of energy in maintaining as an art gallery the Palace of Fine Arts, but since the erection of the Palace of the Legion of Honor (where the sculpture exhibition is held) this activity has been discontinued and has ceased to be a drain on the energies of the Association.

The completion and occupancy of the new building on Russian Hill has focused anew the attention of the art-loving public on the historic work of the school and the Association itself.

The tendency today is rather to consolidate the work, drawing the large membership into closer cooperation for the next forward step, which will be the building of the art gallery, and a more intensive educational and cultural programme of lectures and social events—for which the Association was founded.

SPENCER MACKY,
Secretary, S. F. A. A., and Dean.

The M. H. de Young Memorial Museum, located in Golden Gate Park, San Francisco, and belonging to the city, is soon to have a new building to add to the present three units, which were given to the city by the late M. H. de Young, founder of the Museum. The new structure will be approximately 165 by 175 feet in dimensions and will have the most modern lighting and other arrangements.

In the center will be a large gallery about 46 by 92 feet in size, which will be surrounded by smaller galleries. Outside these, in turn, will be a corridor, and outside it another series of the smaller galleries. There will be twenty-one new exhibition rooms in all. Contracts are being let for the building, which will be paid for by the city.

The original museum building was called the "Egyptian Building," from its architecture, and it was built for the fine arts department of the Midwinter Fair of 1894.



DE YOUNG MEMORIAL MUSEUM

SAN FRANCISCO, CALIFORNIA

This structure has recently been torn down, as it was no longer safe; like most similar buildings, it was originally intended to be temporary.

The San Francisco Branch of the League of American Pen Women held recently an instructive exhibition at the de Young Museum. This was their third annual Book Fair. It included examples of fine printing by the four San Francisco printers who have won prizes in international competition; exhibits of parchment manuscripts; old and rare books from the University of California, the Sutro Branch of the California State Library, the San Francisco Public Library, as well as from among those belonging to private collectors; Czechoslovakian bookplates; autograph letters from famous men, including George Washington, Herbert Hoover, Theodore Roosevelt, and Mark Twain; the translation of a Latin book by Mr. and Mrs. Herbert Hoover; and numerous other items.

The San Francisco and Berkeley Branches of the League of American Pen Women also

recently held, at the de Young Museum, an exhibition of the works of their artist members. Although containing less than a hundred exhibits—a wide variety of technique, modernistic and conservative, as well as of subject matter, was included, and work of excellent quality.

From June 9 to 30 the Northern California Chapter of the American Institute of Architects will hold an exhibition at the de Young Museum. This is a biennial event, the last preceding one of which was also held here. The architects combine with their show a competition for the finest buildings of various classes erected since their last exhibition making honor awards for the winning ones. They also plan to have the winners compete in a regional contest, including the several chapters in this section of the country, and finally to have the winners in the several regional contests in the different sections compete for a national honor award.

W. M. STROTHER,
Sec. Board of Trustees.

STANFORD
MUSEUM AND
ART GALLERY

The Stanford Museum of Fine Arts at Stanford University, California, was established by the founders of the university in order to give the students an opportunity to see and enjoy many of the interesting things that they themselves had been able to bring back from their travels in various parts of the world. They gathered together a collection of art objects at Stanford which has given much pleasure and has been instructive to thousands of visitors. Many of these objects have caused favorable comment and sincere expressions of approval from world-known collectors and connoisseurs. The number of visitors to the Museum is steadily increasing from year to year.

The collection in the Stanford Museum has recently been regrouped and arranged in order to present the exhibits under the best possible conditions. The spacious rooms house the original collections of Oriental art secured for the Museum by the founders. The most important collection in this field is that known as the Icheda collection, which was purchased by Mrs. Stanford from the widow of Baron Icheda, and which connoisseurs acknowledge to be one of the foremost collections of Oriental art. Another important purchase was that made from Brush Bey, a former director of the Cairo Museum in Egypt, of objects which form a representative collection of Egyptian art. The Cyprian pottery secured from General Cesnola and the Oriental material donated by Mr. and Mrs. Timothy Hopkins are other important acquisitions.

In recent years a California Room has been started, in which is assembled material relating to the early development of California. Here are to be found groups of old Mission objects, as well as a collection of water colors by H. C. Ford, one of California's pioneer artists, showing views of the early missions, including a number of the buildings which do not now exist. Material relating to the region surrounding Stanford is being gathered, and it is hoped that in time many objects of historical and artistic value for this room will be acquired in order to build up for future generations a valuable record of the history of California.

Another section is to be known as the American Room and is to include furniture

and other objects which reflect the life of the early settlers in America. This includes Colonial and early American collections gathered from the New England States.

During the past four years, Pedro J. Lemos, the director of the Museum, has been making a collection through the land of the southwestern and northwestern Indians, and these objects are to be housed in a special location in the Museum. At the present time part of this collection is displayed in the Art Gallery, a second unit of the Museum located near the Stanford Library. This gallery, which was donated by Thomas Welton Stanford, a brother of Leland Stanford, and which bears his name, was erected for the purpose of bringing examples of the art products of the world before the university community. Opened in 1918, nearly every month since that date there have been brought to the Gallery one or two collections of paintings, etchings, drawings, or handicrafts exhibited for the benefit of many visitors. This gallery is always open without admission charge.

The Museum, together with the program of exhibits at the Stanford Art Gallery, has had no small part in creating a definite art interest in the community. Groups of school students, women's organizations and university classes are constantly attending the Museum for study and reference.

PEDRO J. LEMOS, *Director.*

	Activities of Palos Verdes
PALOS VERDES	Art Jury during the year
ESTATES,	1928, while concentrated
CALIFORNIA	principally upon examination, criticism and approval

of building plans, also included two items of educational work of rather far-reaching significance.

This jury was established in 1922 with a \$300,000 endowment fund (since somewhat increased) to pass on the design and color of all construction in the 5 square miles of this garden suburb of Los Angeles. To enforce its rulings legal veto was given this body, so that nothing can be built, altered or maintained on the entire area without its sanction. An attractive standard of building has therefore been maintained.

During 1928 the jury passed on plans for 68 buildings, of which 41 were constructed at an aggregate cost of over \$400,000.



STANFORD MUSEUM OF FINE ARTS

STANFORD UNIVERSITY, CALIFORNIA

As part of the educational work authorized by its endowment, the jury undertook to stimulate during the year a world-wide art appreciation inquiry, in which questionnaires were sent out to some 2,000 architects, sculptors, painters, landscape architects, art critics, newspapers, civic bodies, art institutions, etc., requesting nominations of the most notable examples of art in this country and also throughout the world. This has resulted in wide newspaper discussion and nominations from both art authorities and laymen which are to be summarized in a report to be issued by the jury in the summer of 1929. In making this report the jury will have the aid of a National Advisory Committee.

At the request of art bodies in various parts of California the Jury has circularized

newspapers, civic bodies and clubs requesting general adoption of the term "Californian Style Architecture" in place of the terms "Mission Style," "Spanish Style," or "Mediterranean Style," which now so confuse the public. Endorsement of this suggestion has been made by some 53 prominent civic and art bodies of the state.

During 1928 the members of Palos Verdes Art Jury were:

Myron Hunt, *Architect, President—Fellow and National Director, American Institute of Architects.*

David C. Allison, *Architect, Vice-President—Fellow American Institute of Architects.*

James F. Dawson, *Landscape Architect—Fellow American Society of Landscape Architects.*

Robert D. Farquhar, *Architect Fellow of*



A DOORWAY TO THE ART GALLERY, MILLS COLLEGE, CALIFORNIA

American Institute of Architects and Architecte Diplome de l'Ecole des Beaux Arts, Paris.

Jay Lawyer—*Banker and Executive.*

Chas. H. Cheney, *City Planner*—*Director American City Planning Institute and member American Institute of Architects.*

THE MILLS
COLLEGE ART
GALLERY

Even by those who live within the city of Oakland, California, where Mills College is located, the contribution made by Mills to art is probably not fully realized. Although it makes no pretensions of approaching the active services of institutional galleries in the East, it remains a fact that here will be found the most adequate equipment devoted solely to exhibition purposes by any educational institution on the Pacific Coast with the possible exception of the Henry Gallery

in the University of Washington. It may be said in passing that Mills has also honored itself by commissioning the painter Ray Boynton to decorate a new music building with murals painted in fresco, these being the only frescos painted in place in this part of America, so far as is known.

The Mills Gallery, built with funds left for the purpose by Jane C. Tolman, Susan T. Mills, Sarah Sage, David Hughes and others, and maintained with an endowment from the estate of Susan T. Mills, is open and free to the public twice weekly throughout the year. During part of the year it features a collection of paintings and prints by western artists, alternating this with transient exhibitions. Among those in the latter category shown in the Gallery since January of this year have been the following: Incunabula and Manuscripts of the fifth to the

fifteenth centuries, from the collection of Mr. Otto Ege, of the Cleveland School of Art; paintings, drawings and cartoons for mural decorations, by Maynard Dixon, the Prentiss N. Gray Collection of Guatemalan Textiles; books and broadsides, the work of Thomas Henry Nash; Chinese paintings, mortuary statuettes, and a collection of purse-guards and small deities in bronze and silver, presented to the college by Albert M. Bender.

The college owes a large part of its collections to the interest and generosity of Albert M. Bender and to the fine spirit of the western painters from whom he solicited contributions at the time of the opening of the gallery in 1925. Other patrons of art, principally Dr. William S. Porter, have enriched the collection.

The gallery as it now stands is but the first unit of a much more extensive equipment, provision for which has been made in the plan of the campus. Portions of this, it is hoped, will be built this summer. In addition to further galleries which will be built in the informal Spanish architecture so suitable to the California climate and to the purposes of galleries and classrooms, the entire Department of Art of the college will ultimately be housed in connection with this building, thus closely linking the collections of art and the teaching of art.

ROI PARTRIDGE, *Director*.

The development of galleries and other agencies for increasing the knowledge and enjoyment of Fine Arts in southern California is a matter of special gratification to the Fine Arts Gallery of San Diego. In the opening, a short time ago, of the Laguna Beach Art Association's new home, this gallery has an intimate interest, for several reasons. Artists of the Laguna Beach Association were very generous in sending original oil paintings for circulation in the schools of San Diego County; they have contributed a number of the most significant pictures that have been shown in southern California exhibitions arranged here, and they have, in many other ways, stimulated the production and the enjoyment of the Fine Arts in the West.

The new El Prado studio and gallery in

San Diego, managed by Mrs. Esther Stevens Barney, skilfully provides for the showing of a few pictures in a home-like atmosphere. The design of the room, the old furniture, the use of flowers and prints contribute to a very fortunate arrangement for the presenting of works by various local painters. Another institution near by, the public gallery in La Jolla, continues to show each month interesting works of art.

The emphasis that the Fine Arts Gallery, San Diego, has always had upon modern American art, and its desire to have productions from Spanish, Oriental and other fields, have been remembered in the additions to the permanent collection that have been made within the last few months. From the father-and-son exhibition by De Witt and Douglass Parshall have come "The Grand Canyon by Moonlight," by De Witt Parshall, and "The Freight Yards" by Douglass Parshall. An American painter of the immediately preceding era, Max Bohm, is represented by "The Raising of Lazarus," given by Mrs. Henry A. Everett. Miss Edith A. Hamlin, a very tactful and successful teacher of young children, who has been a resident of San Diego for some time, has presented a drawing of trees in black and white, and a woodland study in colors. A gift to the gallery in memory of Mrs. Melville A. Klauber, a large painting, "Thanksgiving Still Life" by Emil Carlsen, was secured from an artist who has possessed it since it was painted in the 90's. From the Orient have come cricket houses, with tops of carved jade or bone or ivory, given by Mr. George D. Pratt, and a large Burmese Buddha, given by Mr. and Mrs. Erskine J. Campbell. A rich sixteenth-century Spanish cope, with flowers in colors and much gold thread on a white ground, has been donated by Mrs. Appleton S. Bridges, and an etching by Armin Hansen, procured from the California Print Makers' Society. Two photographers of insight, skill, and poetic feeling, men who have received honors in Europe as well as in salons in this country, Harold A. Taylor and Wayne Albee, have contributed some of their most beautiful pictures to the permanent collection.

Winslow Homer and Elihu Vedder are represented among the loans, Homer by a water-color study of a woman and Vedder by a Christmas card made in Rome. Recent exhibitions have provided a representative



STILL LIFE

EMIL CARLSEN

PERMANENT COLLECTION, FINE ARTS GALLERY, SAN DIEGO

display of paintings of mountains and the desert by the dean of San Diego painters, C. A. Fries; water colors and etchings by Henri De Kruif, and distinctive work in batik by Muriel Earle De Kruif; water colors by Barse Miller, drawings by Aloys Bohnen, work of the San Diego Academy of Fine Arts, paintings by Ramon and Valentin de Zubiaurre, and by Susan Ricker Knox; water-color studies for modern American interiors by Kem Weber, and etchings, engravings, other prints and drawings from the Snyder and Armitage collections. Among sculptors, Allan Clark and Carl Hallsthammar are now represented.

The rooms especially arranged for Spanish, Dutch, and Oriental works continue to afford residents and visitors means of quick and pleasant acquaintance with productions

of several centuries from these various cultural groups.

Although a severe cut in the budget of the city has sharply reduced the resources of the Gallery, there have been some lectures. Monsieur Paul Poirer, of Paris, talked on "The Art of Costume" and draped several models to illustrate his suggestions about tasteful costuming in the spirit of the present and the immediate future. Mrs. Richard F. Kahle, M.A., of the University of California, experienced in decorative work in New York and recently in Paris, has given a series of lectures on modern French decoration. The photographs were the more illuminating on account of her having obtained them from a number of the leaders of interior designing in the French capital.

An index of the interest of the county boys

and girls in the classes in drawing, modelling, linoleum cutting, design, pottery, and other subjects is the fact that they voted to come even in vacation week for the lessons provided by the Fine Arts Gallery.

RALPH MORRIS,
Assistant to the Director.

THE PRINT
MAKERS'
SOCIETY OF
CALIFORNIA

This year practically all the officers of the Print Makers' Society were changed and, therefore, new to the work, but our activities continued as usual. The exhibiting

season runs from about November to June, and the travelling collections are yet on their yearly circuits. By the time they are ready to come home the two principal ones will have been shown all over California and in a number of the western and central states, going as far east as Illinois. In addition to these, three small exhibits—thirty to fifty prints each—are kept in more or less constant use, being sent wherever there is a call for them. These groups are of such size that they can be sent by parcel post and for that reason are much sought by small centers which cannot afford the expense of a larger exhibit. The prints are selected with care and are always kept up to date that they may show, as well as possible with the limited number, what is being done in the print world. In this way many isolated places, of a few hundred population, are reached during the season which might never have had any other art showing in their community. Enough extra prints are kept on hand to answer hurry calls for local exhibits which must be assembled, only too frequently, on very short notice. Thus by the end of the season some four hundred prints made by our members in Belgium, Canada, England, France, Italy and the United States will have shown to a large public.

The Tenth International Print Makers' Exhibition, sponsored by the Print Makers' Society and the Los Angeles Museum to give etchers, block-printers and lithographers, from any part of the world, an opportunity to show their work together, was held in the Los Angeles Museum in March. Figures are tiresome, but some idea of the scope of this exhibit may be obtained from the statement that the 308 prints it contained (about one-

third of those submitted) represented the work of 203 artists from 14 countries.

The jury of award for this exhibition, comprising Alson Clark, painter, John Austin, architect, and Frances Gearhart, woodblock printer, did not have an easy task, but after careful consideration made the following decisions:

LOS ANGELES GOLD MEDAL, offered by the Los Angeles Chamber of Commerce, to Alfred Hartly, R.E., of England, for his aquatint, "Storm in the Alps."

SILVER MEDAL, offered by The Print Makers' Society, to Sears Gallagher of the United States, for his etching, "Early Morning."

BRONZE MEDAL, offered by the Print Makers' Society, to A. S. Hartrick of England, for his lithograph, "Old Age."

STORROW PRIZE, offered by Letha Lewis Storrow, to A. Rigden Read of England, for his block-print in color, "Roquefixade in the Pyrenees."

It would be impossible to single out any artists or prints for particular mention, but it may be of interest to note the fact that each year block-prints, both in black and white and in color, are being submitted and hung in greater numbers. This latest exhibit was particularly rich in such work, and Austria, Canada, England and the United States may well be proud of their artists who are working in this medium.

There is an infinite amount of work involved in the handling of such an international exhibition, and in the case of this Society, the members of which are scattered all over the world, this labor falls upon a few local artists. These few give unsparingly of their time and energy that all artists may have the opportunity of exhibiting their work and that California may have brought before its people the best work in contemporary prints. All thanks are due them for their labor of love in the cause of art.

H. C. B.

The Northern California Chapter, A. I. A., has devoted a considerable amount of attention to those arts and crafts most closely allied to architecture. In May, 1927, the Chapter's first biennial Honor Award Exhibition of Architecture and the Allied

Arts was held at the De Young Memorial Museum in Golden Gate Park, San Francisco, drawing an attendance of approximately a quarter of a million people, and after the summer vacation a very impressive ceremony took place at the Temple Emanuel (recipient of the Distinguished Honor Award) at which Honor Award Certificates were presented to owners, architects, builders. The second exhibition is now being arranged for June of this year.

For alternate years a similar event has been scheduled, for the recognition of good craftsmanship. The first one took place in September, 1928, very interesting exhibits being shown in a large vacant corner store in the heart of the main business district of San Francisco, attracting crowds daily. The Honor Award Certificates for excellence in craftsmanship were presented at a special meeting in the Chamber of Commerce quarters.

The Chapter is interested in the preservation of historic landmarks which have architectural character, and is cooperating with the Native Sons of the Golden West to this end, with special reference at present to Fort Scott. This is an old masterpiece of brick and stone construction which was erected to guard the Golden Gate, but is obsolete for military purposes and no longer used. It should be converted into a permanent museum for local and national military history.

HARRIS C. ALLEN,

President, Northern California Chapter, A.I.A.

BOSTON As if in Lenten penitence
HAPPENINGS for admittance of much
 modernistic art in mid-
 winter, Boston in March,

1929, put on the sackcloth and ashes of conservatism, continuing to wear these until well beyond Easter.

The one conceded frivolity was "Art Week in Boston," celebrated quite in the spirit of national prune week and national shrimp wiggle week. A publicity committee of the Chamber of Commerce rotarianized the Museum of Fine Arts, kiwanized the Guild of Boston Artists, and lionized the painters and crafts workers who brought 100 per cent success to a great exhibition at the Jordan & Marsh department store. Memorable in this celebration also was the Guild's first

public private-view, one preceded by newspaper invitations to everybody to come in and have a cup of tea and meet the artists. Everybody came, and a good time was enjoyed by all.

Old books, mostly eighteenth century French editions, lent to the Museum of Fine Arts by William A. Sargent, Mrs. T. Jefferson Coolidge and others; illustrative drawings by Walter Crane, given to Harvard University by A. H. Parker, '97, and exhibited during March and April at the Widener Library; pictures of knights and castles at the picturesque Children's Art Centre in Rutland Street—these were typical of the spring's reaction that followed the Bostonese epidemic of modernism previously chronicled. The Art Club swung so far toward nature and artistic literalism that it combined garden designs and sculptures with pretty depictions of flowers, these synchronized with the wonderful centennial exhibition, at Mechanics Building, of the Massachusetts Horticultural Society. The reactionary influence reached even to Worcester, at whose Art Museum were shown, during March, portraits lent from Worcester County homes and in April photographs of old American homes. Boston dealers' galleries simultaneously followed the trail back to Bostonese normalcy as when, in late March, opened at Doll & Richards the fortieth annual showing of water colors by Dodge Macknight, these mostly, more suo, sold on the opening day.

A first view was afforded in late April at the Guild of Boston Artists of the first four of twelve large lunettes descriptive of the American whaling industry which have been commissioned from John P. Benson, of Kittery, Me., for the hall of oceanic life, American Museum of Natural History, New York City. Academic and even illustrative, these panels will be found by some of the metropolitan critics, but they record for posterity much of the drama of whaling and the architecture of the whaler. Quietly, beside the Piscataqua, this artist, Frank W. Benson's brother, who was for many years a New York architect, is accomplishing one of the major decorative undertakings of this decade, as proved by the lunettes around which was built his very alluring exhibition of pictures of ships and the sea.

F. W. C.



EARLY MORNING

(ETCHING)

SEARS GALLAGHER

AWARDED SILVER MEDAL

ANNUAL EXHIBITION, PRINT MAKERS SOCIETY OF CALIFORNIA

AT THE ART
INSTITUTE
OF CHICAGO

The Art Institute of Chicago carries a full programme of exhibitions, lectures and dramatic presentations, even musicals. During

the month of May the event of chief interest and importance will be the Ninth International Exhibition of Water Colors. This follows the annual exhibition of works by artists of Chicago and vicinity. In connection with the latter showing the Gold Medal of the Association of Chicago Painters and Sculptors, which is awarded each year to a member of the organization exhibiting the most meritorious work in the exhibition, was awarded to John A. Spelman for his group of three paintings, chief of which was a snow picture entitled "Winter Woodland."

In the International Exhibition of Etchings, set forth at the Art Institute under the auspices of the Chicago Society of Etchers concurrently with the exhibition of works by local painters and sculptors, sales made amounted to over \$11,000. When it is known that a large majority of these etchings were sold at prices ranging from three to fifteen dollars, it will be realized how great is the number of those who find pleasure in works in this medium.

Supplementing the course of six Scammon lectures, which were given this year by Bol-

ton Brown, the well-known lithographer, a comprehensive exhibition of works in this medium has been placed on view at the Art Institute, entitled "Survey of Lithography." The period covered by this collection is from about 1800 down to the present, and among the artists represented are Delacroix, Ingres, Daumier, Whistler, Joseph Pennell, Gavarni, Fantin-Latour, Toulouse-Lautrec, Steinlen, Gauguin, Arthur B. Davies, John Sloan, Pop Hart and Bolton Brown. The exhibition will continue to May 15. Among the subjects of the lectures given by Mr. Brown were "My Ten Years in Lithography" and "Whistler, Pennell, Bellows—and the Future."

Among the recent productions at the Goodman Memorial Theatre was a dramatization of the well-known children's book—"Hans Brinker, or the Silver Skates," written by Mrs. Mary Mapes Dodge, and adapted for the stage by Louis Lafin of Chicago. The Goodman Theatre has been in continuous operation as a repertory theatre for the past four years, under the direction of Mr. Thomas Wood Stevens. With him the producing staff include B. Iden Payne, Whitford Kane and Cloyd Head. In addition to the professional acting company of twenty players, which, according to a recent announcement, will hereafter be known as the Art Institute of Chicago Civic Repertory Company, there



Courtesy, Vose Gallery

NOON-DAY CLOUDS

CHARLES H. DAVIS

INCLUDED IN EXHIBITION OF "ONE HUNDRED IMPORTANT PAINTINGS BY LIVING AMERICAN ARTISTS."

is a school of the theatre, which gives its own performances independently. With the completion of the new Studio Theatre, now under construction, the organization will have two finely equipped theatres at its disposal. The Goodman Memorial Theatre was founded by Mr. and Mrs. William O. Goodman, the former an Honorary Vice-President of the Art Institute, in memory of their son, Kenneth Sawyer Goodman.

A NOTABLE EXHIBITION

The Forty-fourth Annual Exhibition of the Architectural League of New York was held at the Grand Central Palace, New York, from April 16 to 27. The exhibition this year, as in the past two years, was expanded to include not only a greater variety of exhibits from foreign countries but also to permit the inclusion of those essentials which enter into the con-

struction and equipment of a building. It was entitled the Architectural and Allied Arts Exposition and was arranged through the cooperation of representatives of the principal building trades—the manufacturers of structural steel, elevators, stuccos, mosaics, stone, and all the supplies that go to complete a modern building, with the result that it presented a picture of the entire machinery of construction in a great city such as New York. Mr. Harvey Wiley Corbett, the well-known architect, writing in advance of this exhibition, said: "America is now seeking beauty of design, of form, of mass, and of color. We see this change on all sides, in the streets, in the shops. At this exposition, the public will have an opportunity to inspect the best contemporaneous work of the artists, manufacturers, and craftsmen whose collaboration has made the skyline of New York a symbol of America."

Under the auspices of the Arts Council of the City of New York there was included, as part of the Architectural and Allied Arts Exposition, an exhibition of "One Hundred Important Paintings by Living American Artists." These paintings were selected by a committee composed of Mr. Alon Bement, Director of the Art Center, New York; Miss Florence N. Levy, Director of the Design Department of the Arts Council; Mr. Hardinge Scholle, Director of the Museum of the City of New York; Mr. Henry McBride of the *New York Sun*; Mr. George S. Hellman, art critic, and Mr. Harvey Wiley Corbett, Chairman of the Design Department of the Arts Council.

ST. LOUIS
NOTES

At the City Art Museum there was shown from the middle of March to the middle of April the Eighth International Water Color Exhibition, circulated by the Art Institute of Chicago. This represented the work of artists of seven countries, of which those of England and the United States formed the largest and most comprehensive groups. During the course of the exhibition, Professor Holmes Smith, of the Department of Drawing and the History of Art at Washington University, lectured on "The Art of Water Color Painting," using as illustrations works included in the collection.

Educational activities at the Museum during March included the showing of a motion picture, "The Hidden Talisman," for the children of the Story Hour, lent by the Metropolitan Museum of Art; a demonstration of "How Pottery Is Made," by Florence French Holm, Instructor at the St. Louis School of Fine Arts; and a lecture on "Babylonian Art" by the Reverend Ivan Lee Holt. During April Victor S. Holm gave an interesting demonstration for adults of the "Work of a Sculptor's Studio," Frank Nuderscher demonstrated for the children of the Story Hour "How a Picture Is Painted," and Helen Joseph gave an exhibition of her puppets in a presentation of "Ali Baba."

Exhibitions of Costumes and Costume Designs by Margaret Bishop Breen, and Paintings, Sculpture and Woodcuts by Sheila Burlingame were shown at the St. Louis Artists' Guild from March 19 to April 8. Miss Breen's costumes were in miniature,

shown on character dolls, and were especially unique and attractive. Mrs. Burlingame's works showed variety of subject and spontaneity of handling.

Two foreign scholarships are to be awarded by the Art Alliance of St. Louis. The first of these, to be awarded to the highest ranking student, will provide for a year's foreign study; the second for a three months' summer course abroad. Funds for these scholarships were raised by the Art Alliance at a recent costume ball.

M. P.

So, at last, the Luxembourg Museum is rejuvenated.

Almost all the impressionists have moved forward to the Louvre (and are already shown to the public there), and the new school has come in with Matisse, Bonnard, Utrillo, Derain, Vlaminck, Segonzac, Friesz, Lhote, and many others. The public can now judge with more chance of understanding, for here is the historic succession of recent French art pretty clearly set forth. Many of the old pictures have disappeared, and the habitués of the Museum are plaintive: I heard one elderly Frenchwoman, sitting disconsolately on the circular seat among the sculptures, murmur "C'est désolant!" Perhaps she was thinking, too, of Pompon's huge white Polar bear, introduced now among the reclining nymphs and Rodin bronzes. But it is a superb bear, with a remarkable expression, and Pompon is a true artist.

There are thirteen rooms in the Luxembourg, and three or four are now entirely filled with modern and "avant-guard" works. The passage from the old to the new has been made easy for the visitor by a cleverly graduated succession of former and present painters and sculptors—though very little has been done for the sculptors. Nor are the painters always represented by their best works, owing to their distribution far and wide; but private owners, and the artists themselves, have loaned various canvases. The work on the whole has been as well done as circumstances permit, and the great point is that the Luxembourg has shaken off the shackles of inertia and is fulfilling its destiny as a museum of the works of living French artists.

Concerning the merits of those artists,

public opinion will always be divided. People who admire generally the art of today took pleasure in a small collection of water colors, wash-drawings and drawings by Georges Rouault at the *Galerie des Quatre Chemins*. One of the drawings, done in 1897, of a Descent from the Cross, was perhaps not very original but had the serene beauty of what we are accustomed to admire. His later "development" was represented by pictures of nude females, with bulbous, deformed bodies, and faces inevitably suggesting the underworld. Never was there a better example—I refer only to this very limited group of pictures—of what an effort to be new and original can do to an artist who is not original enough to vie with masters in what we call traditional art. There is the whole question in a nutshell. Rouault's pictures are all bought by a certain picture dealer here who will launch them in good time and make fortunes for them both. If, when he does finally exhibit them, masterpieces are discovered, then some opinions, including the writer's, will have to be reformed.

LOUISE MORGAN SILL.

The Dutch Art Exhibition LONDON NOTES at Burlington House has come and gone—a magnificent and unquestioned success; and though I have treated it fully I feel I must devote to it here a few brief farewell remarks. The attendance was, of course, phenomenal, and on the closing day totalled a record of 10,743 through the gates, which practically meant all the room occupied, and people waiting on the stairs; and the total of attendances from opening to closing was 225,773, far ahead even of the successful Flemish Exhibition. At the dinner given to the Dutch Committee, Lord Londonderry said he felt this phenomenal attendance demanded an explanation; and he found the reason in the fact that the art of these Dutch Masters was above all things sincere, and that this quality appealed to our people. As I am now writing, the Royal Academy Galleries have been turned into a forest of crates, for every museum in Holland had sent over its own staff of expert packers; and about 11 a. m. the Royal Academy house-keeper sends up a monster jug of coffee, to be consumed by these packers while they

sit on cases, singing Dutch songs, amid masterpieces scattered all round them. But before I leave this subject I must devote yet a few lines to the visit of the Queen of Holland, which was on Friday, the day before the closing; for I feel this visit of one day was a record of devotion to her great national art. This lady, who is no longer young, arrived in Victoria in the early morning after fourteen hours' journey and went straight to Burlington House, where she was received by Sir W. Llewellyn, the Royal Academy president. Knowing the crowds of the day previous, when I was there, I had anticipated that the rooms would be closed alternately as the Queen went round. This was precisely what was done, but the Queen, finding this out, would have none of it; by her special request the doors were all opened, and she went round, mingling with the other visitors. She spent seven hours in the exhibition, then took tea at the Netherlands Legation, and went straight back to Holland. This goes beyond even our own queen, who is a sincere art lover, and, as soon as her husband's illness permitted, paid a three-hours visit and took with her most of the Royal family; but seven hours, after fourteen of travelling each way, was an even greater compliment to England and to Dutch art. For this is just how I should consider it: a truly Royal "gesture," to show us, as nothing else could so well have done, how Holland appreciates the way our public has responded to the unapproachable art of her mighty masters.

S. B.

IN
HONOLULU

Exhibitions at the Honolulu Academy of Arts during the month of March included a wide variety of subjects and represented the work of artists of Europe and America as well as of Honolulu. Of unique interest was a collection of Hawaiian tapa—the bark cloth of the Hawaiians, now no longer made, some rare examples of which were shown. During the course of the exhibition a lecture on the subject was given by Mrs. Lahilahi Webb of the Bishop Museum. In connection with this exhibition a collection of American and Hawaiian quilts in legendary and historical designs and in adaptations of tapa designs was shown and a lecture given by Mrs. A. E. Steadman. In

striking contrast to these works was a group of paintings in flat decorative style by four Kiowa Indians, illustrating tribal costumes and ceremonies; an exhibition of modern decorative arts sponsored by the Junior League; and an exhibition of paintings of Alpine scenes by the well-known Swiss artist, Albert Gos, which was admirably supplemented by a talk by the painter's son, Charles Gos.

Isami Doi, a young artist of Japanese descent, exhibited paintings in oil and tempera, textile designs, woodcuts and linoleum blocks in black and white and in color, at the studio of Dorothy True Bell. Among the prints included in this exhibition were his "Woodstock Village," selected for the Fifty Prints of the Year by the American Institute of Graphic Arts in 1927; and "Maui and the Sun," based on the Hawaiian legend of Maui's capture of the sun-god—a striking combination of Hawaiian subject-matter with Oriental treatment. Mr. Doi was born in Hawaii but studied art in New York. He is a vigorous and versatile artist who has absorbed modern western methods without losing his Oriental heritage. His paintings and prints show a wide variety in manner of handling, ranging from pure representation in certain portrait studies to a high degree of expressionism in others, and to a very effective simplification in certain landscapes.

C. G.

ITEMS

The Painters of the West is a professional organization composed of artists from the cities of California—San Francisco in the north to San Diego in the south. Two annual exhibitions are held in the galleries of the Biltmore Salon, Biltmore Hotel, Los Angeles. Prizes in money and medals are awarded for the best works shown. A gift of \$1,000 for this purpose, to be distributed at the next annual meeting, has just been announced. The giver is the president of the organization, Mr. Marius de Brabant. Sixteen artists alone constitute the membership. They are: Maynard Dixon, San Francisco; Armin Hansen, Monterey; DeWitt and Douglass Parrshall, Santa Barbara; Carl Oscar Borg, Jack Wilkinson Smith, Clyde Forsythe, F. Tenney Johnson, and Charles Austin, Los Angeles; John Frost, Pasadena; Hanson Puthuff and Aaron Kilpatrick,

Glendale; George Townsend Cole, Hollywood; Maurice Braun, San Diego; and Arthur M. Hazard, who has a studio in New York as well as in the West. Mr. Hazard is the Secretary and Treasurer of the Association.

The California Water Color Society, which was organized eight years ago, has now a membership of eighty-six. Many of the artists composing this group are nationally known, and the annual exhibition is a distinguished event in the art world of the Pacific coast. First and second prizes and honors are conferred by the Society upon works of merit. After its initial showing at the Los Angeles Museum and Gallery of Fine Arts, the exhibition is sent to a number of cities throughout the State of California. Occasional addresses are given at gatherings from time to time by members of the Society, for the purpose of enlightening the public with regard to water-color painting and to enlist its support of and interest in this medium. The Society is now planning for the exchange of exhibitions with similar organizations in cities throughout the East, an arrangement which, it is believed, will be of mutual benefit to the artists concerned. The California Water Color Society has its headquarters in Barnsdall Park, Los Angeles. Its President is Theodore B. Modra, whose work is well known in the East as well as on the Pacific coast.

The Art Department of Wells College, Aurora, New York, has conducted during the current season an interesting programme of exhibitions, lectures, and other art events. The series of exhibitions shown included work in black and white by Emil Ganso, Leon Underwood and Wanda Gag, lent by the Weyhe Gallery, New York; oil paintings by contemporary French and American artists; statuettes by Archipenko; paintings by contemporary American artists lent by the Grand Central Galleries, New York; and reproductive color prints. In cooperation with the Art Department, the Print Club has shown under its auspices notable collections of etchings by old and modern masters. Other features of the season's activities included a Beaux Arts Ball; and a lecture and demonstration by George T. Plowman, of Cambridge, the well-known etcher. The chairman of the Art Department is Professor William Sener Rusk.

BOOK REVIEWS

SPANISH ROMANESQUE SCULPTURE, by A. Kingsley Porter. Two Volumes. Super Royal Quarto; Pantheon Series. The Pegasus Press; Harcourt, Brace and Company, New York, Publishers. Price per set, \$63.00.

It is an interesting fact, worthy of note, that during the last ten or more years since the word "high-brow" has come into common usage as a term of derision, scholarship in art has taken long strides forward. Within that comparatively brief period, through our trained museum workers, our specialists in the arts, our college instructors and professors, we have acquired a certain sense of values in this field which has not only increased our own understanding, given us what we lacked before, a background of authority, but has won the respect and the comradeship of the students in Europe—those intellectuals who for long have recognized art as something more than dilettante expression.

The publication of the Pantheon series of monographs on art, each by an author of international reputation, helps to strengthen this position, at the same time placing, within the reach of all, much valuable material heretofore accessible only to the few. This series is being published by Harcourt, Brace and Company, the Pegasus Press, under the advice of a group of distinguished authorities. Issued last October, "Spanish Romanesque Sculpture" by A. Kingsley Porter of Cambridge, Massachusetts, takes its place in this distinguished group.

Those who have read Mr. Porter's writings—among them, "Beyond Architecture"—and his essays on art contributed to periodical publications from time to time, know that no matter how scholarly he may be, and always is, how thorough in his researches, how thoughtful in his treatment of theses, he is never dull. There is a whimsicality about his writing which creeps in even here, and an individuality which pleasantly colors whatever he may have to say. In the Foreword to these volumes on mediaeval stone work he warns the reader that archaeology is "an ephemeral product of an ephemeral age," a road to be travelled, not an end to be attained, and that while archaeologists with skill and practice, patience and perseverance may "shoot nearer and nearer the mark,"

none can claim infallibility. Newly discovered facts will invariably place our own recent findings, shortly, in the discard, or give them the quaintness which half-knowledge presents to the knowing.

After discussing at some length pre-Romanesque sculpture, Mr. Porter deals successively in these volumes with the productions of the eleventh and twelfth centuries in Spain, viewing them both as an archaeologist and as a lover of art; not as isolated works but as works related through common impulse to the world history of art—art which is international.

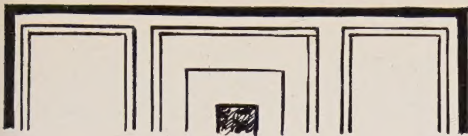
A good deal of the text is descriptive, a large portion of each volume is given to full-page illustrative plates, for it is part of the intent of the publishers that all of the books of this series shall furnish research data as well as informing material. L. M.

GIORGIONE. A New Study of His Art as a Landscape Painter. By Sir Martin Conway, Litt.D., F.S.A., M.P. Ernest Benn, Ltd., London, publishers. Price, 15s. net.

The author of this book was formerly Slade Professor of Art at Cambridge. Giorgione, he holds, has suffered much at the hands both of the restorer and of the scholar—he who repainted his canvases and he who reconstructed them according to his own established convictions. Both of these he decries. His approach to the Giorgione problem is from a new angle, that not of the figure painter but the landscape painter, with the purpose of showing that a series of landscapes or landscape backgrounds painted by him can be identified and arranged in chronological succession, thus proving or disproving the authorship of certain accredited and disputed works. Whether he proves his point and thus forever establishes the authenticity of the twenty-two paintings reproduced and dealt with the reader himself may decide.

CARAVAGGIO. Forty-four Full-Page Plates and Twelve Reproductions with the Text. By Georg Kirsta. Albertus, Berlin W. 15, publisher. Price, 12 m.

The greater part of this book consists of illustrations. There are three short essays on the painter by way of introduction, and a catalogue list of his best-known works; also a bibliography of writings on this painter by leading authorities.



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IN THE NEW YORK GALLERIES—JUNE

Considering that summer has begun, there is an unusually large number of interesting exhibitions to be seen in the galleries.

The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, will continue the following exhibitions throughout the summer: *American Industrial Art*, Eleventh Exhibition, *Embroideries and Costume Accessories*, lent by Mrs. Philip Lehman, *Italian Liveries with Heraldic Galloons, Prints—Selected Masterpieces*. The *Japanese Prints* by Surimono, lent by Louis V. Ledoux, will be shown through June 12th, and beginning June 10th there will be on exhibition *Modern Prints* from the Museum Collection.

The Arts Council at The Barbizon, 140 East 63rd Street, will have on exhibition *Sculpture and Crafts by American Artists*. These galleries are closed on Saturdays and Sundays from June to October.

At the Daniel Gallery, 600 Madison Avenue, there are paintings by Blum, Dickinson, Driggs, Kuniyoshi, Sheeler, Spencer, and one or two other artists.

There will be an exhibition of French "Moderns" to be seen through June at the Dudensing Galleries, 5 East 57th Street.

The Anderson Gallery, 59th Street and Park Avenue, will show *Sculpture in Soap*, a rather amusing medium.

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there will be *Old Masters* and *Modern French paintings* to be seen.

The Babcock Galleries, 5 East 57th Street, will have oil paintings, water colors and etchings by American Artists, on exhibition.

Also at the Ferargil Galleries, 37 East 57th Street, there will be a selected group of paintings, sculpture and etchings, by American Artists.

The Macbeth Gallery, 15 East 57th Street, will show interesting paintings, moderately priced, suitable for home owners who are not necessarily collectors but who appreciate good paintings.

The Milch Galleries, 108 West 57th Street, announce a summer exhibition of paintings and sculpture by the leading American Artists, including Hassam, Metcalf, Melchers, Brush, Thayer, Twachtman, Noble, Sargent, Bohm, Dearth, Fromkes, Kroll, Lie, Gaspard, Korbel, Diederich, Derujinsky, Putnam, Maldarelli, Warneke, Frishmuth, Manship, and Stewart.

The Durand-Ruel Galleries, at 12 East 57th Street, will have French paintings on exhibition throughout the summer.

The Ehrich Gallery, 36 East 57th Street, will show examples of paintings by *Old Masters*.

The Rehn Gallery, 693 Fifth Avenue, will have a general exhibition of oil paintings, water colors, and drawings.

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At the Gallery of P. Jackson Higgs, 11 East 54th Street, there may be seen *Old English Masters*.

The Art Center, 65 East 56th Street, will have an exhibition of rooms, showing *Decorative Arts*, arrangement of rooms by Lucian Bernhard, Bruno Paul, Rockwell Kent, Paul Poiret, and other noted designers. There will be *Wood Engravings*, by selected artists, shown in the *Print Room*, a semi-permanent exhibition, and from June 3rd until the 8th there may be seen *cover designs from the House Beautiful* cover competition.

The Howard Young Galleries, 634 Fifth Avenue, will show a selected group of important *Master's paintings*.

The New York Public Library, Fifth Avenue and 42nd Street, will show, throughout the summer, *The Making of an Etching*, in their Print Gallery (Room 321), and, in Room 316, recent *Additions to Prints*.

The Grand Central Galleries, 15 Vanderbilt Avenue, will show from June 4th to the 15th, *Still Life paintings* by Frank C. Kirk, and *paintings* by Theresa Bernstein. From the 11th to the 22nd they will have on exhibition *sculpture* by Oromozio Maldarelli, and *paintings* by Carl R. Kraft.

The Down-town Gallery, 113 West 13th Street, will have on exhibition *paintings, water colors and sculpture* by American contemporary artists.

The Galleries of Scott and Fowles, 680 Fifth Avenue, have a continuous exhibition throughout the season of *drawings and bronzes*.

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The portrait of Jane Byrd of Westover (Mrs. John Page) by John Hesselius, reproduced on the following page as a frontispiece, belongs to the College of William and Mary and was included in a notable Exhibition of Contemporary Portraits of Personages associated with the Colony and Commonwealth of Virginia, between 1585 and 1830, held in "Virginia House," Richmond, Virginia, under the auspices of the Virginia Historical Society between April 29 and May 25, 1929. This exhibition was assembled chiefly through the efforts of Mr. Alexander Welbourne Weddell, owner of "Virginia House," and included loans from many private owners and from public institutions. One hundred and sixty-three exhibits were catalogued. An elaborate volume reproducing each of these exhibits with historical data and descriptive text, is to be published by subscription. An article with numerous illustrations for publication in this magazine is in preparation.



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